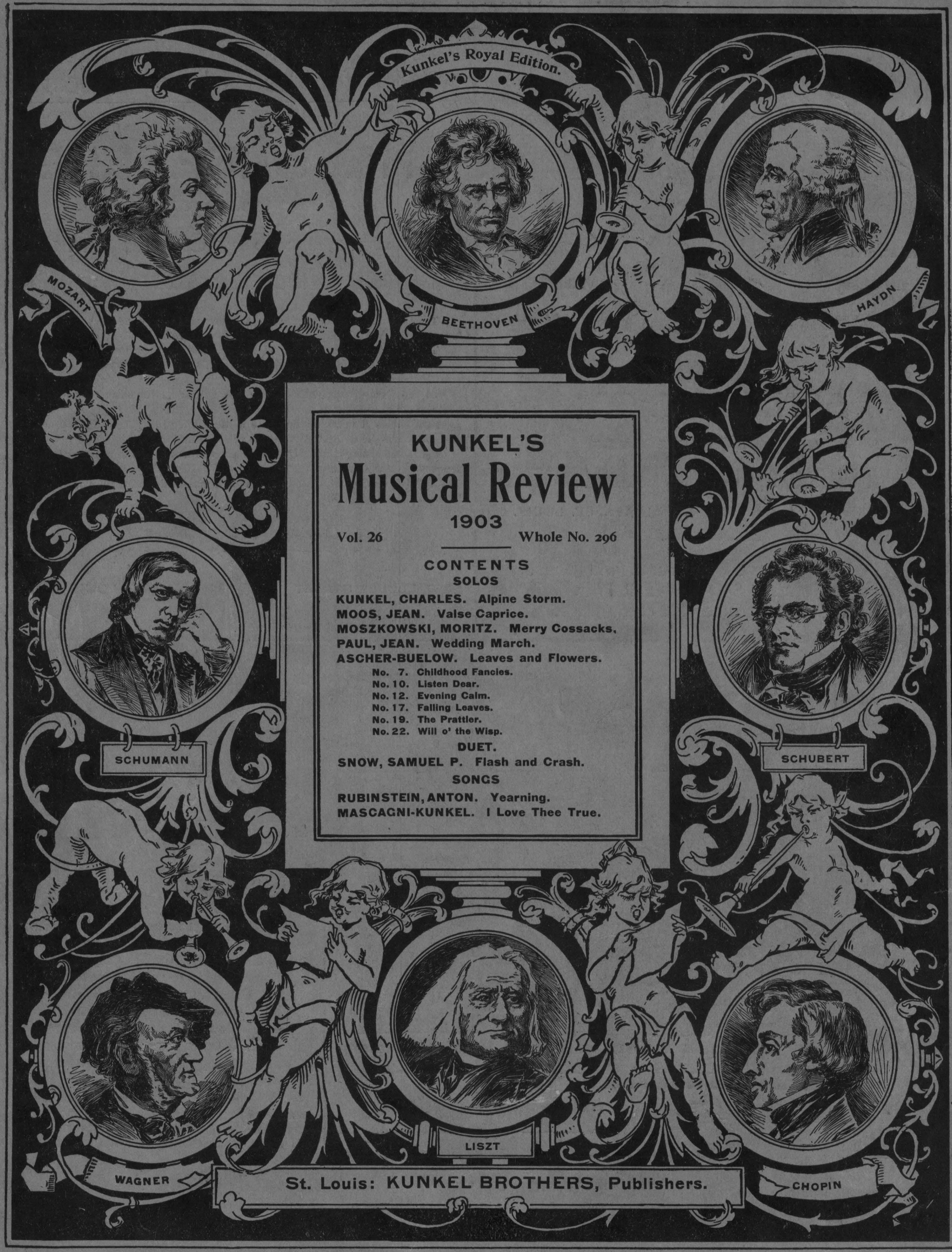

KUNKEL'S
Musical Review
1903

Vol. 26 Whole No. 296

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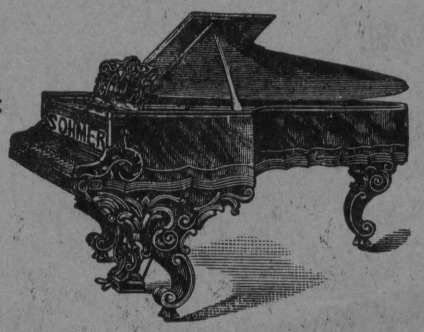

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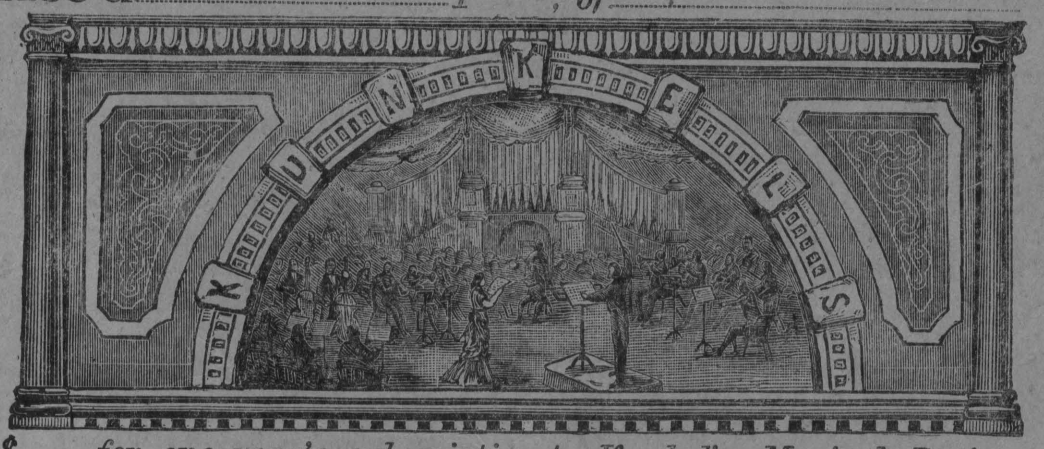

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WILL THE "CLASSIC" BECOME POPULAR.

Once in a while we come across some timely topics in the London papers. On the much-abused theme of what is "popular" music, the Daily News had recently some good plain words that merit reproduction.

"It is wholly a mistake to imagine that the street arab dislikes Wagner. The Pied Piper of Hamelin fascinated the children, not their parents. If the hobbledehoy is an animal, that fact enables us to apply the story of Orpheus. Nowhere has the revival of music been more complete than in the public schools. In his efforts to humanize Tom Brown, Dr. Arnold appealed to the conscience, not to the ear. Thring, on the other hand, had only a rudimentary knowledge of tunes, but he made Bach compulsory at Uppingham. At Harrow, Farmer adopted the more popular device of composing school melodies. The movement is now general, and no great school is complete without its orchestra. Perhaps the most signal testimony comes from Clifton, where Macaulay's fourth-form boy may be heard whistling Tschaikowsky. What more could master Mozart have done in his nightshirt?

"But we still lack the capacity to enjoy simple music for its own sake. We encore the penultimate top note. We are fascinated by shrieks. We regard a violin as an acrobatic instrument, upon which lithe fingers turn somersaults. We are weary of Handel's Largo, and choose double-quick rondos. We sacrifice soul to technique. We prefer trills to thrills—those thrills which only stir us when the flood of sound sweeps onward majestic and irresistible gravity. In a word, we are frivolous, without the Frenchman's aptitude for frivolity. Modern singers illuminate even the national anthem with vocal fireworks."

This is taking "popular" music sadly enough. But we are glad that the street arabs can enjoy their Wagner, the schoolboys their Tschaikowsky. And we admit that it is still "the penultimate top note" that delights the encore fiends. We are forced to conclude, again, that for those who like that sort of thing, music—any sort, class, grade, brand, dance form, symphonic poem, melodious potpourri or epic drama of music—is the sort of thing they like.

HERE'S a "tip" for builders of music halls in this country. An acoustic triumph has been achieved in the building of the new Music Hall at Mannheim, Germany, in which it has proven possible to hear every word and every tone distinctly in a room seating 15,000 persons.

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EXPRESSION.

Expression is a natural gift, in which the proper education and direction given to studies can help develop, guide or modify; but the germ of this precious quality is, above all, a part of our organization. The most gifted instructor, says Lavelle, can never replace by more or less method the native sensitiveness which makes us translate our sentiment and emotions. The affinity of expressions between the virtuoso and composer is one of the principal causes of a good interpretation.

An artist will be more or less inspired according to how his thoughts correspond and awaken in him his own sensitiveness.

That sympathy dwells within us even in hearing. That mysterious sensation is often felt between the artist and his auditors; it is like an electrical current, which produces enthusiasm when those works are interpreted by artists of whom the heart beats in unison with the genius of the author, and that the auditors are gifted with the taste to appreciate the beauties of a great work and the finish of its execution.

We must not mistake expression for mannerism, for it is to expression what softness would be to sensitiveness; and I warn the student against exaggerating, for it becomes a parody on expression. The individual impression of the performer must always yield to the character and style of the master he interprets. It would be changing the color of the work by substituting your own sentiment to the one of the composer, to change his indications, and that with the sole object of producing more effect.

Expression has its different modes, the same as style, which it is derived from. We find it simple and naive, then again pathetic and passionate, sometimes the phrase being diversely accentuated to bring out the different shades and the true sentiment of the author.

The faculty to feel and render with the same spirit and energy of expression the delicate or varied intentions of different authors, as well as their styles, is what I might call the *expressive* qualities of a performer. All varieties of accents and of sonority, all shading find their proper place in an execution guided by good taste. But we must be careful and spare certain effects, which repeated too often become neutralized by their abuse. You must not give an equal interest in every part of a piece. The lights, shades, half tints must find their places in the musical coloring the same as in painting. To accentuate each note is to accentuate none. You must study first the real character of the piece as a whole, then analyze its climax, its principle, and secondary phrases, and then you can think of its isolated accentuations. It is also necessary to be well acquainted with the different manner of the phrases and the familiar cadenzas and ornamentations of each master before interpreting in a fixed manner their inspirations.

The dramatic artist, when he creates a part, studies in all its minutest details the character physiognomy of the personage he is to represent, and with whom he endeavors to identify himself.

It must be the same thing with the execution of a serious work in music. You must study it as a whole first, and then think of all its details. I will give you a few indications and means to help you to modify the tone in expressive passages.

Taste, sentiment, tact, study and observation will do no more, of course, than elementary proceedings, but I give them to you from my own observation.

In broad melodies of pathetic expression and vibrating sonority, frequently indicated by the Italian words "*Cantandro, con expressione, con anima, appassionata,*" you must press the key-board, push your notes deeply, and get by that felt expression of the fingers a vibrating sonority of such a nature as to have an influence on ornaments which become broader and richer.

In passages of calm, graceful and soft expression you need not press the note so deeply. The articulation will become clearer, more limped. It is still playing with expression, but *mezzo-voce*, without that broadness which dramatic effect requires.

The *portando*, or *portamento*, is frequently employed in expressive passages, especially at the end of a phrase. You must add the action of the wrist and elbow to the pressure of the fingers. The result becomes different from the legato playing, and the quality of tone is entirely changed. The pressure on the key is slower and deeper, and we can obtain a tolerably truthful imitation of the vocal *portando*.

That should be employed, however, only in moderate or slow passages.

To resume, I will say that expression is the ideal and poetical side of execution; it must be represented in all its truth and elevated sentiments.

The plastic side of expression is translated by a great number of signs, which object is to indicate the modifications in sonority, the movements, etc.; but life and inspiration come from the soul. The conventional signs are powerless to express the different accents, whose intensity varies indefinitely, and which, however, are placed always in the same manner, no matter what the character of the musical phrase can be.

Sensitiveness (which is the source of expression), is an organic feeling of great delicacy, and has a great influence on the performer. Still, whatever may be the fineness of that feeling, its action must be guided by reason and experience.

THE ORGAN IN BACH'S TIME.

THE organ, as it existed in Bach's day, and as in most essentials it exists now, is an instrument peculiarly suggestive in regard to the realization of the finest and most complete effects of harmony, of modulation, and of that simultaneous progression of melodies in polyphonic combination which is most completely illustrated in the form of composition known as the fugue. It is so for two or three reasons. In the first place it is the only instrument in which the sounds are sustained with the same intensity for any required length of time after they are first emitted. However long a note may have to be sustained, its full value is there till the moment the finger quits the key, a quality which is invaluable when we are dealing with long suspensions and chains of sound. Secondly, the opportunity of playing the bass with the feet on the pedals, leaving the left hand free for the inner parts, puts within the

grasp of a single player a full and extended harmony and a freedom in manipulation such as no other instrument affords. Thirdly, and in the case especially of fugue compositions, the immense volume and power of the pedal notes impart a grandeur to the entry of the bass part in the composition such as no other medium for producing music can give us. In the time of Bach this splendid source of musical effect was confined to the great organs of Germany. The English organs of the day had in general no pedal-board, and it is probably owing to this fact more than to anything else that Handel's published organ music is so light, and even ephemeral, in style as compared with Bach's—that he treated the organ, as Spitta truly observes, merely like a larger and more powerful harpsichord. Without the aid of the pedal it would be rather difficult to do otherwise, and the English organ of the day was in every respect a much lighter and thinner affair than the "huge house of the sounds," the thunder of which was stored in the organ gallery of many a Lutheran church.

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MUSIC AN UNFATHOMABLE MYSTERY.

Many people enjoy good music and without doubt receive considerable spiritual elevation from it. The majority do not trouble about forming a conception to themselves of what music really is. They feel says *Music Trade Review* that it is something splendid, and thus are content. To have the highest benefit and enjoyment of music one must have formed the habit of concentration. The mind should remain long enough positive to follow a composition and exclude extraneous thoughts and influences which crowd upon us on account of the multitudinous phantasms and pictures that are called up by association of lies.

Musicians say little about the way they feel when they play or hear music; they speak about the music itself, but rarely of their experiences. The fact is that a musician has the same experience as everyone else, differing only in fine sensibilities, which are sharpened by high culture in the art by reason of which he enters quicker and deeper into the mystery. To him, the ideal image of a composition is a living organism with a long story, a history and a future. It does not belong to the realm of the mind, but has its associations in the soul. No concept of limit to its beauty is possible; the harmonies suggest overtones in endless succession, on and on, forever unreachable.

The highest appreciation of music is of course not general. The average listener permits it to effect him something like a dream. He is fond enough of hearing music but has not really learned to listen to it. In the public mind it is yet only a sort of vague, emotional pleasure, a promoter of certain moody conditions, and far from the real meaning and import of the art as spiritual agent.

An interesting anecdote is told of Mary Anderson. When but a young girl, a professional actor heard her recite some lines of Shakespeare. He said her declamation was bad and he thought she did not know what she was talking about, but there were evidences of general ability in her delivery. When asked if she understood what all that meant, she answered: "No, I don't know what half of it means, but it's all sort of splendid, somehow, and makes you feel grand when you recite it."

In many instances it is not so much the music itself which appeals to the audience as it is the performance or the power of the personality of the performer. The latter often sacrifices all the æsthetic beauty of a composition simply to evoke admiration and applause. It is the fashion to go to a concert rather to listen to the artist than to the program.

While there is much pleasure in hearing a good artist, personal admiration should not be indulged in at the expense of music. To some, music brings but a momentary forgetfulness of the day's cares, or wafts them into a dreamy state of paradise. Ambrose has said:

The enjoyment of a work of art is by no means a passive state; a correct understanding, and with it the highest enjoyment, consists of our re-creating for ourselves, as it were, that which is offered us by the composer. The go-as-you-please music-lover when he hears a piece of music which particularly pleases him, generally wishes to hear it over again instantly, and will listen to it day in and day out until he is satisfied, and then he cares for it no more. The musician, after hearing a great work, is not anxious to hear it immediately repeated, but finds greater enjoyment after a while at each successive hearing. By degrees the beauties unfold; only after the general outline has been understood and assimilated can we go deeper into the finer intricacies.

Agassiz, the naturalist, once gave a pupil of his a fish to look at with directions to make a catalogue of all the interesting points he could observe in it. After an hour or so the pupil returned with the fish and catalogue and asked "What next?"

"Oh, go back again and look at your fish some more," was the reply.

Next day the pupil brought in a larger list of interesting items, but with no better result. On the third day the professor looked through the catalogue more carefully than before, but after considering with himself for a while, said: "Very good, my young friend, very good, indeed; and now, if you seriously mean to become a naturalist, really, the best thing you can do is to go back to your fish and study him some more."

The way, then, for us, says the New Century, to enrich our appreciation of the soul-stirring harmonies of music, is to cultivate a knowledge of the art, first by hearing good music to improve our tastes and gradually grow a desire to preform it ourselves—if not in this life, then in the next, for surely no effort shall be wasted. The farther we go with music the more we know of its beauty; it is endless.

THERE are stumbling-blocks in every piece of music, and ninety-nine pupils out of a hundred fall down on them. The good teacher, with his years of experience, knows just where they are, and, if he be a thoughtful teacher, and one who would spare his nerves and save his pupil's time, he will carefully point them out when the piece is given for practice, and recommend a certain course of study whereby they may be avoided and most quickly conquered. A little pencil-mark, a little technical exercise to facilitate the playing of a certain passage, a hint as to the holding of the hand or arm, as to the fingering or phrasing, these are the valuable points good teachers possess. They are also points that only years of experience can give.

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ALPINE STORM.

Enlarged Edition.

The young shepherd plays a love song upon his oboe.

Charles Kunkel. Op. 105.

Moderato. ♪ = 144.

pp *una corda. (soft Pedal.)*

Use the Pedal carefully as indicated.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

The thunder of a distant storm mingles with the pastoral melody

pp *mf*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

NOTE.

tre corde (without soft Pedal.)

The thunder becomes more distinct.

p *f*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

mf

NOTE. Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

The sixteenth rest here indicates that the Pedal is to be press d down on the second half of the first eighth.

1025-9

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The shepherd gives a signal

to his dogs to bring the flock under shelter.

The rain begins to fall.

NOTE.—At A, a terrific thunder clash is to be heard. This is effected by striking with the palm of the left hand in the bass, *fff* all the keys possible—after which the roll of the thunder continues as written. This crash, well executed, produces an immense effect.

tre corde. una corda. tre corde.

The wind hisses among the mountain pines.

una corda. tre corde dim.

The storm comes on in full power

Thunderbolt.

fff *p* *f* *p* *f* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

The storm King's lightning eyes flash and

sfz. *sfz.* *ff sempre marcato.*

Ped. Ped.

the thunders of his voice roll and reverberate.

fff

Ped. Ped.

Thunderbolt.

fff *ff* *sfz.* *sfz.* *sfz.* *sfz.*

Ped. Ped. Ped. Ped. Ped. Ped.

sfz. *ff* *ff* *ff* *sfz.* *sfz.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

The storm gradually passes away.

sfz *sfz* *ff* *ff dim.*

Ped. Ped. Ped.

or thus.

f dim.

Ped. Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped

f *f*

Ped. Ped. Ped.

The sun appears, the birds twitter in the

Con anima ♩.=88.

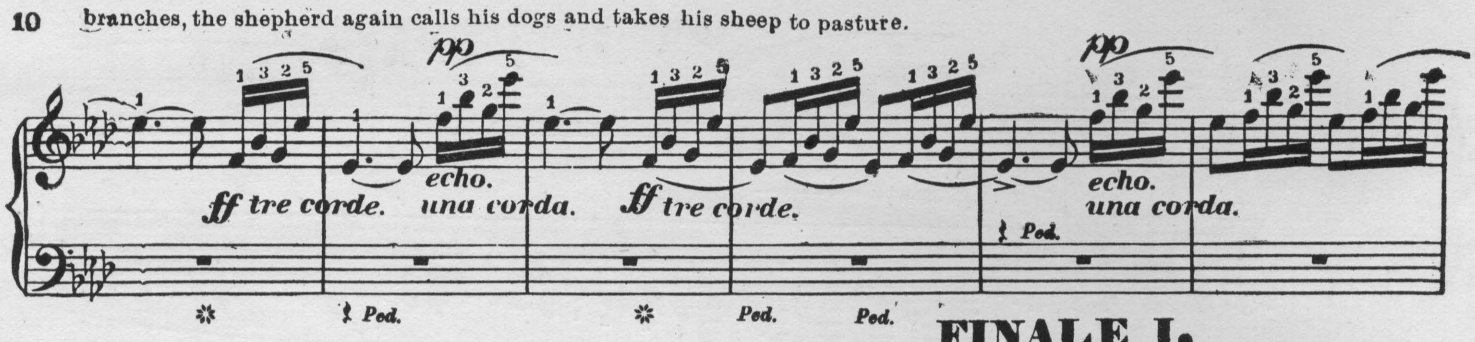
pp *ppp* *ff* *pp*

echo.

Ped. Ped. Ped. Ped.

una corda. *tre corde.* *una corda.*

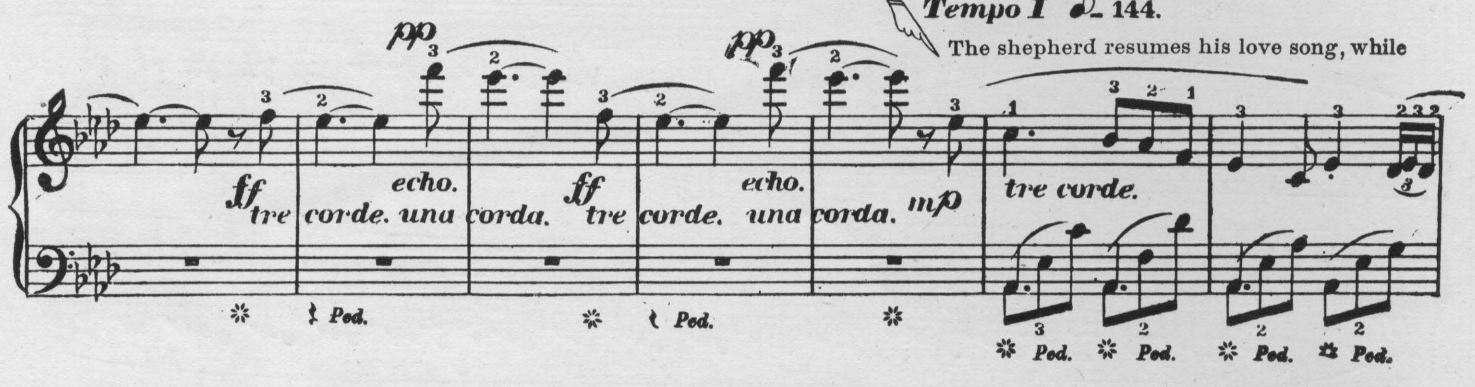
branches, the shepherd again calls his dogs and takes his sheep to pasture.



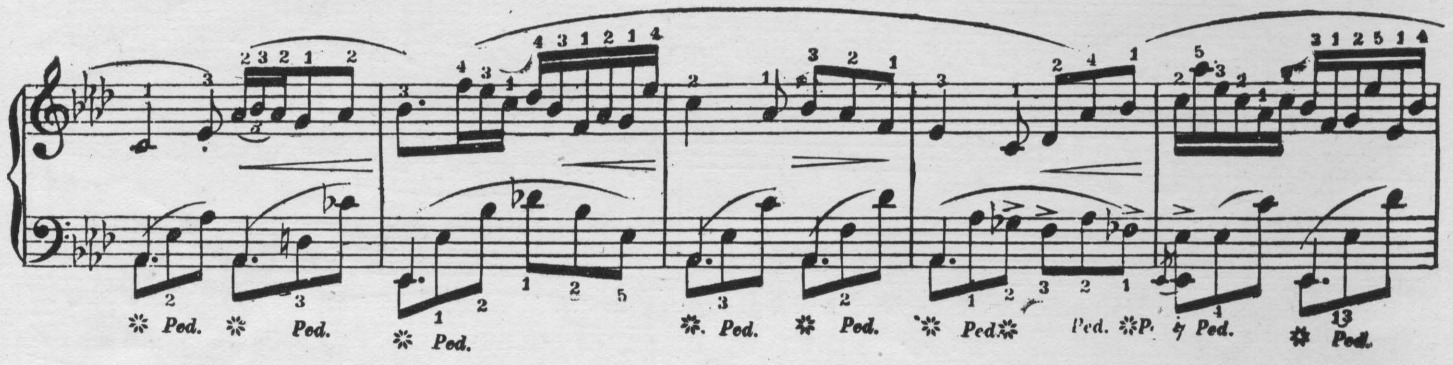
FINALE I.

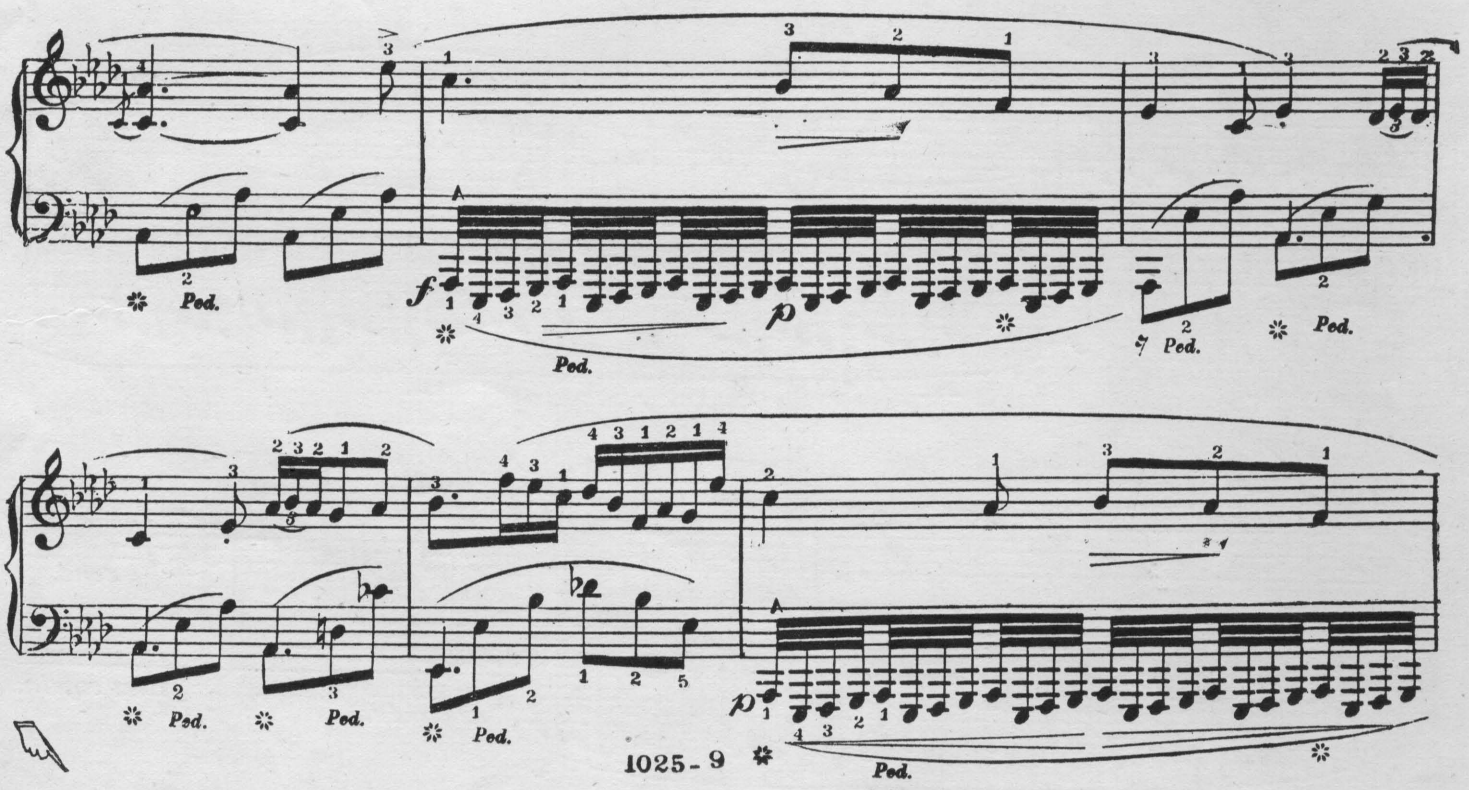
Tempo I ♩= 144.

The shepherd resumes his love song, while

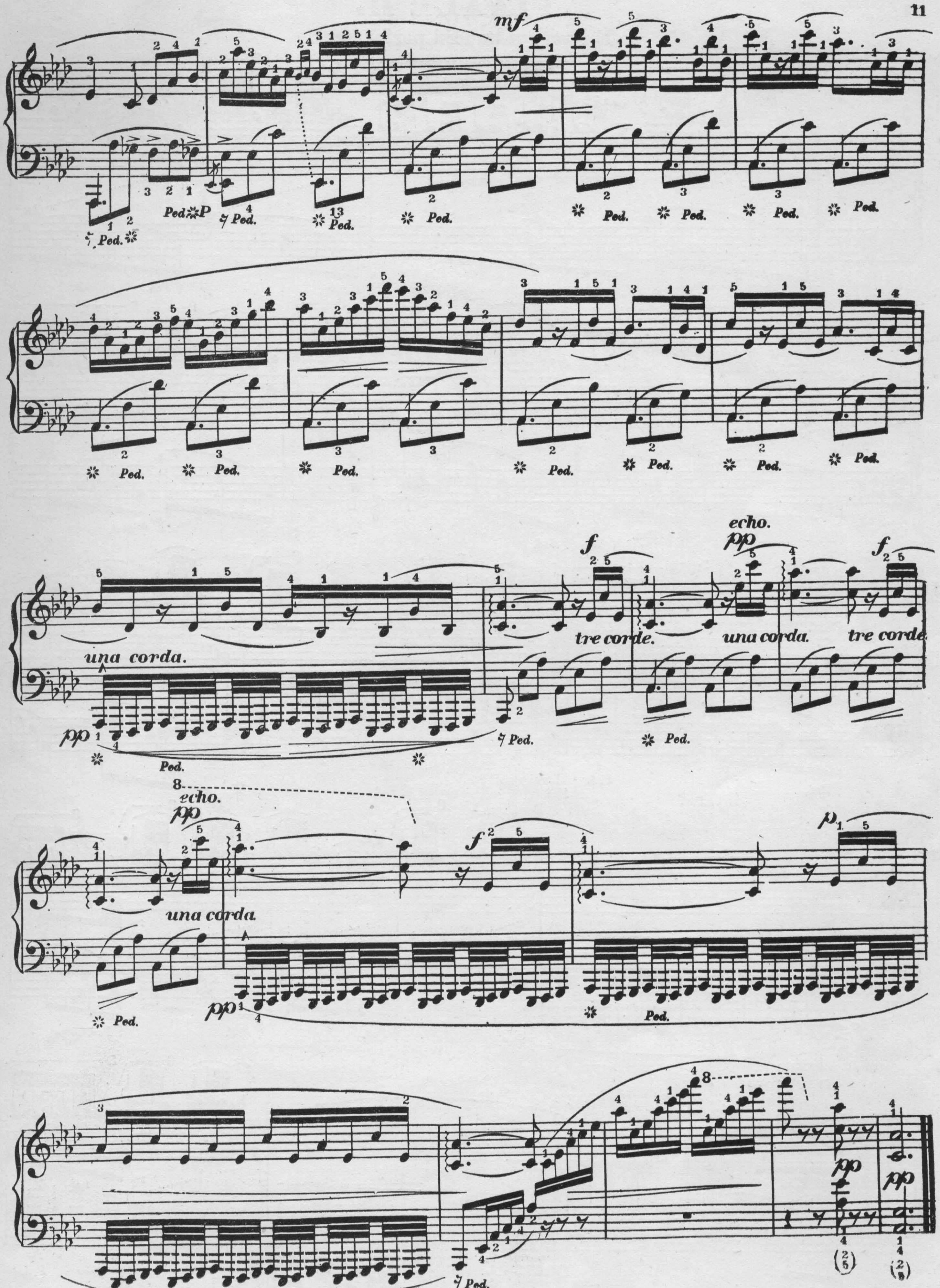


the thunder gradually dies away in the distance.





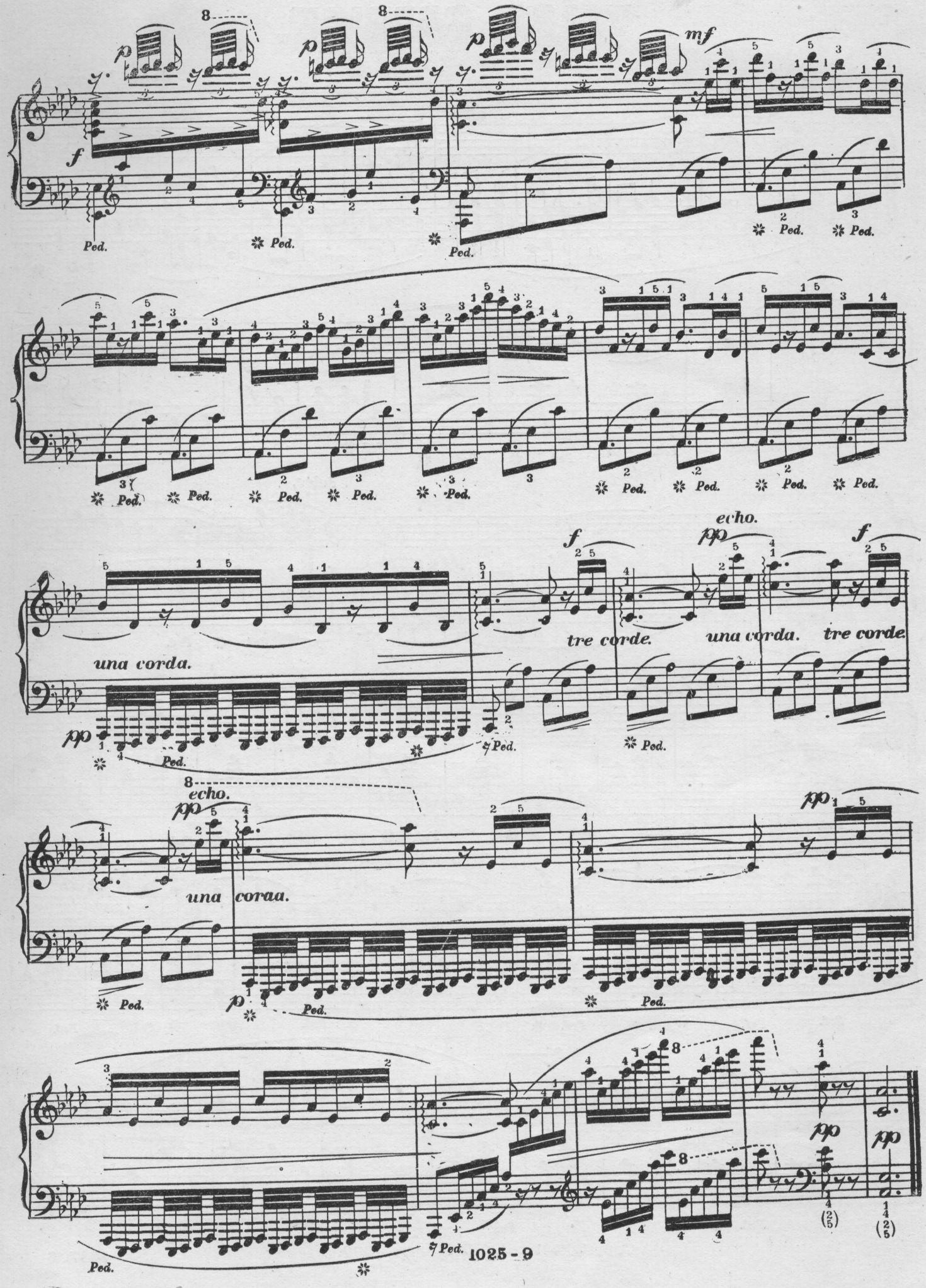
A choice of two finales is given. Number two is for the more advanced performer.


mf
Ped.
una corda.
pp
tre corde.
echo.
f
una corda.
tre corde.
echo.
pp
una corda.
f
p
Ped.

FINALE II.

For very advanced performers.

Birds singing.


una corda.
tre corde.
una corda.
tre corde.
echo.
una corda.

VALSE CAPRICE.

Vivo ♩.=80.

Jean Moos.

dolce.

cres.

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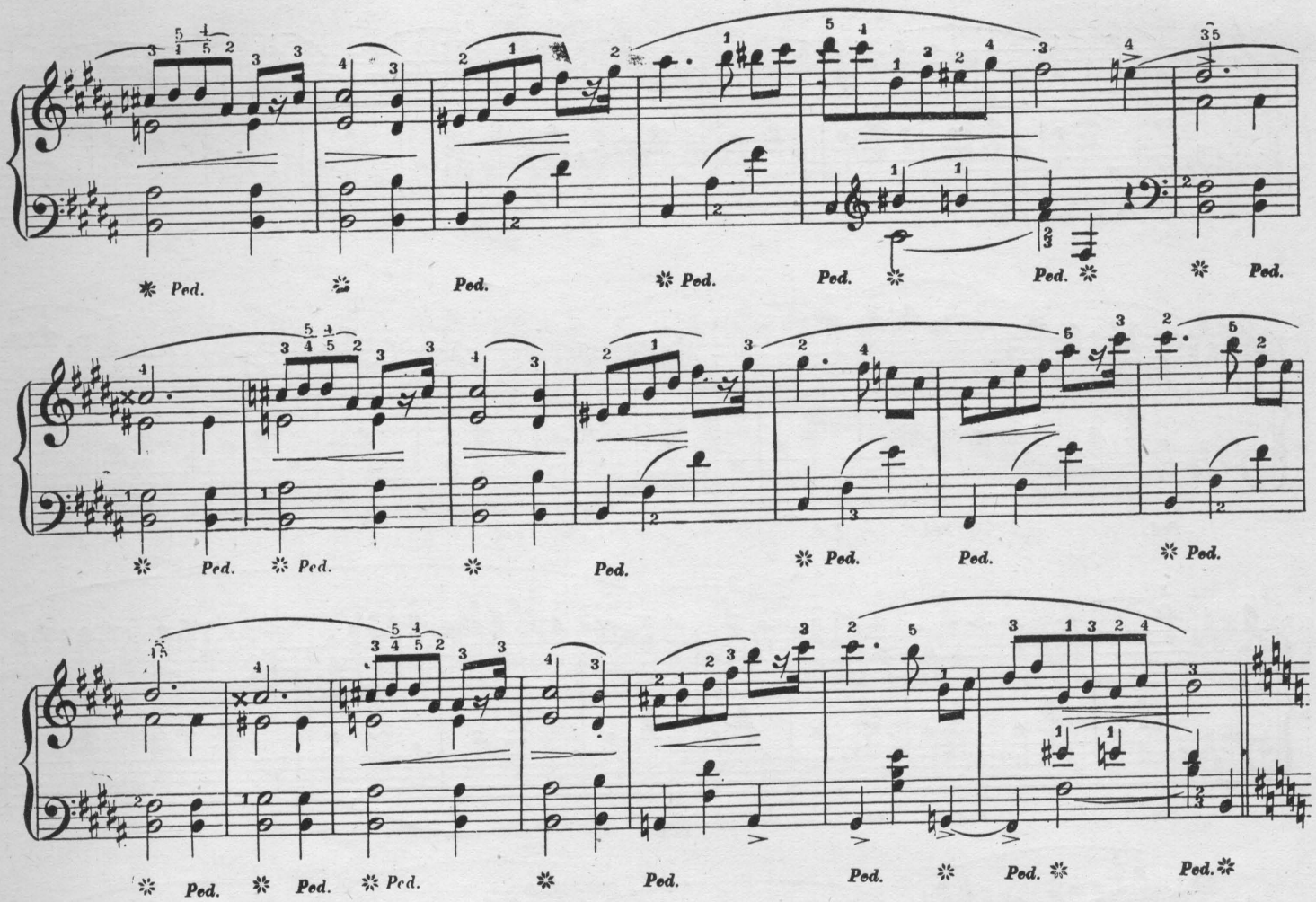
Armonioso.

cres.

Cantabile.

rit. a tempo.

cres.


Ped.
cres.....cen.....do.
f
p
ff

dolce.

p

Ped. * Ped. * Ped. * Ped. Ped. * Ped. * Ped. *

Ped. * Ped. Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. Ped. * Ped. Ped. Ped. Ped. Ped. *

Ped. Ped. * Ped. Ped. * Ped. * Ped. Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Con moto.

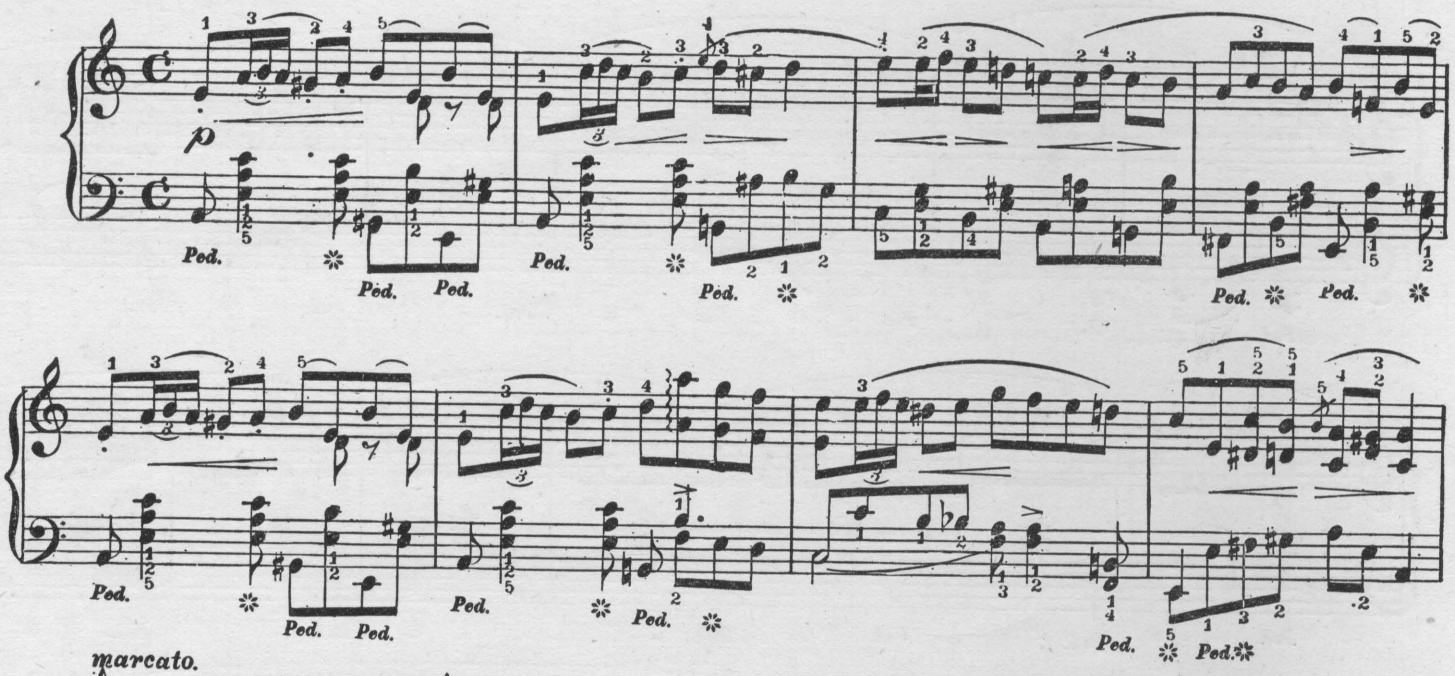
MERRY COSSACKS.

(LUSTIGE KOSAKEN.)

RUSSIA. ~~~~ RUSSLAND.

Moritz Moszkowski. Op. 23. No 1.

Allegretto. ♩ = 108



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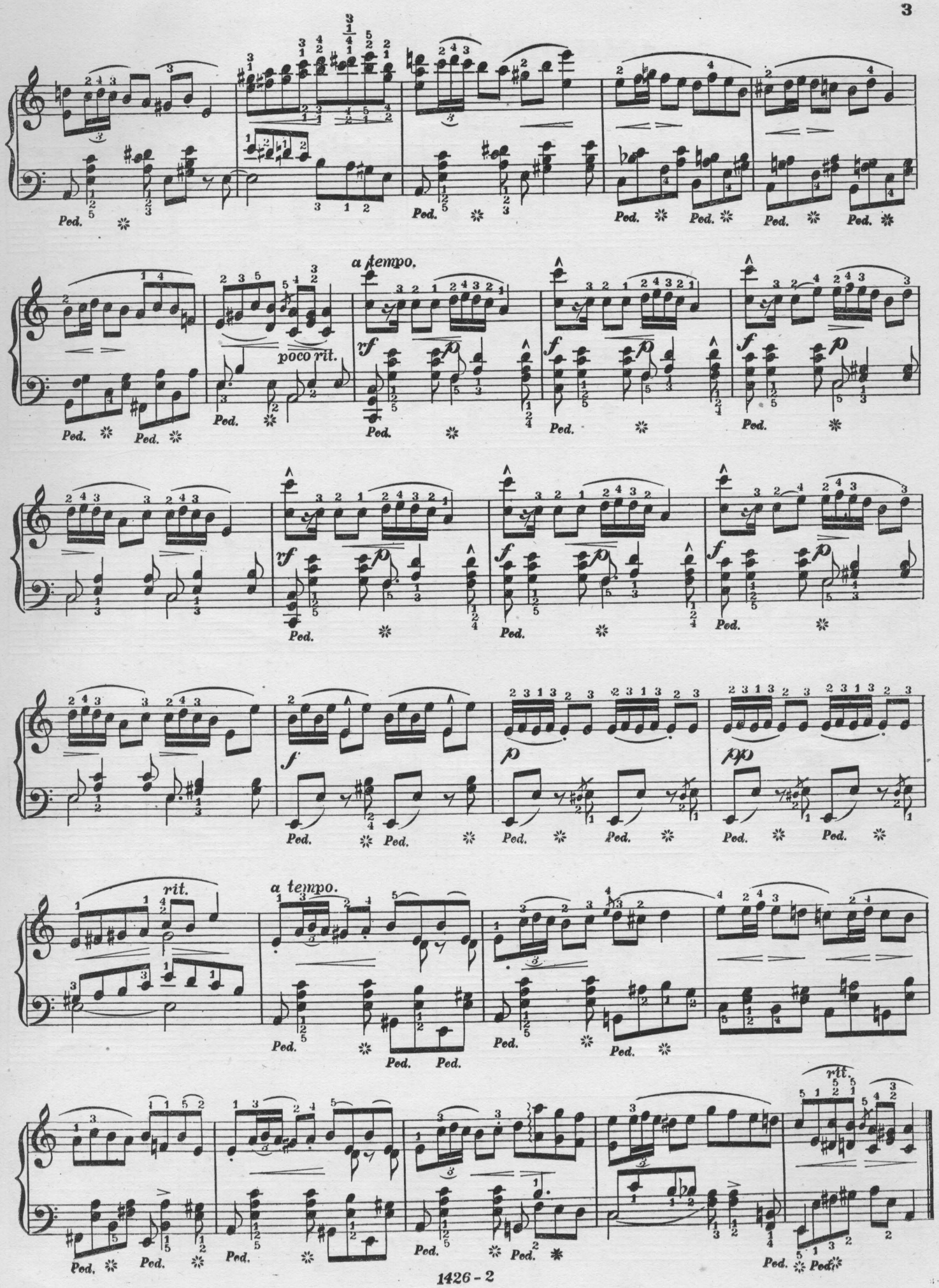

a tempo.
poco rit.
rit.
a tempo.
rit.

CHILDHOOD FANCIES.

Andantino. ♩. = 72.

7.

p legato.

mf

p

mf

cres.

rit.

a tempo.

1.

2.

f

WEDDING MARCH.

Mendelssohn.

Transcribed by JEAN PAUL.

Allegro vivace. ♩=100.

Trumpets.

ff

Ped.

(The left hand on top.)

Ped. Ped.

ff

1. *(First time.)*

rf *ff*

Ped. Ped. Ped. Ped. Ped.

2. *(Second time.)*

rf

Ped.

f

Ped. Ped. Ped. Ped.

r.h.

cresc.

ff

Ped. Ped. Ped.

ff

Ped. Ped. Ped.

1. 2.

rf *rf*

Ped. Ped.

Copyright MDCCCXCVI by Kunkel Bros.

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

rf

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

rf

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

1. 2.

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Cantabile.

rf

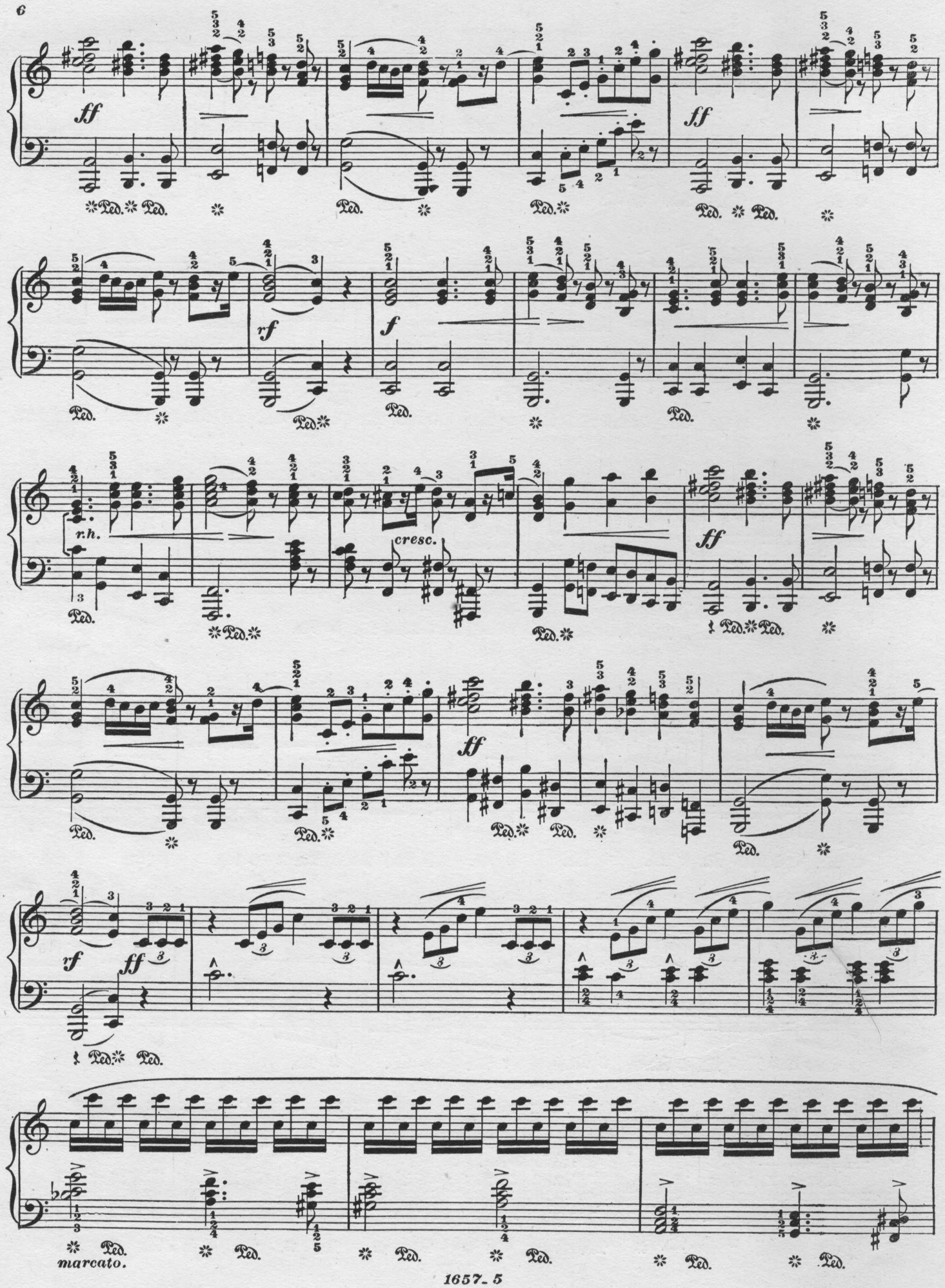
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

left hand.

l. h.

r. h.

molto cresc.


ff
Ped.
rf
f
r.h.
cresc.
marcato.

ff

ff

ff

ff

rff

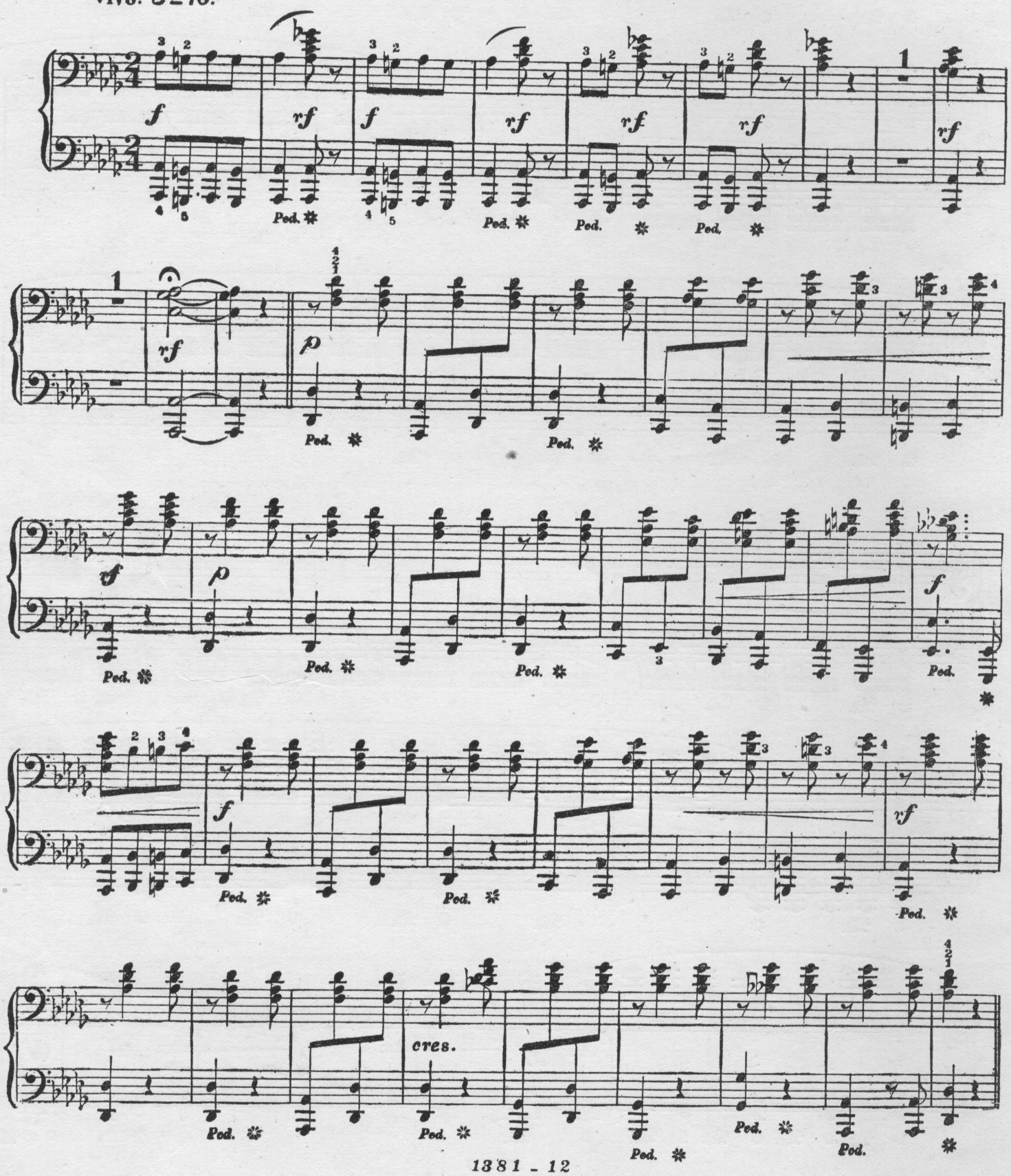
rff

FLASH AND CRASH.

Samuel P. Snow. Op. 35.

Secondo.

Vivo. ♩= 76.



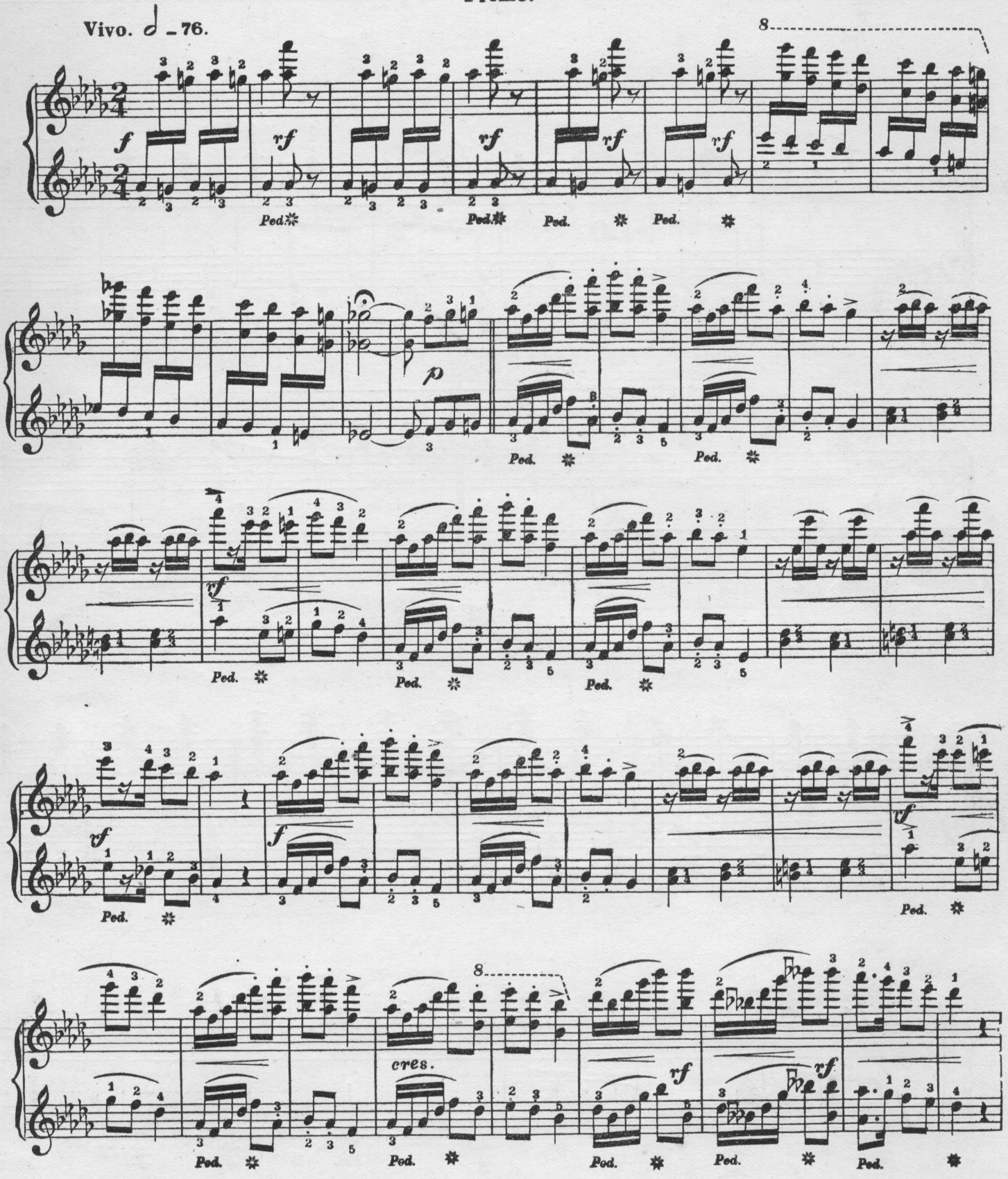
1381 - 12
Copyright—Kunkel Brothers.

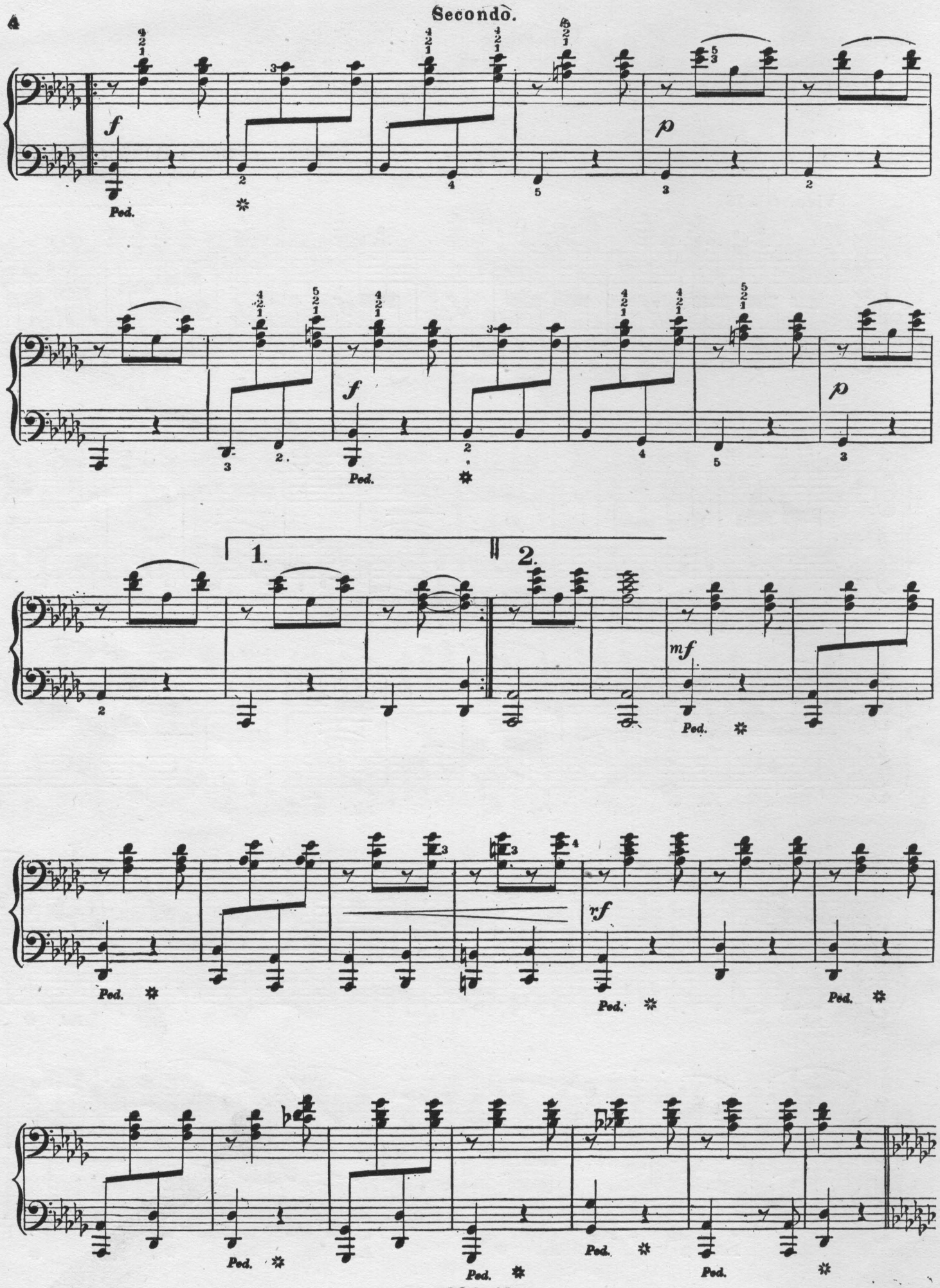
FLASH AND CRASH.

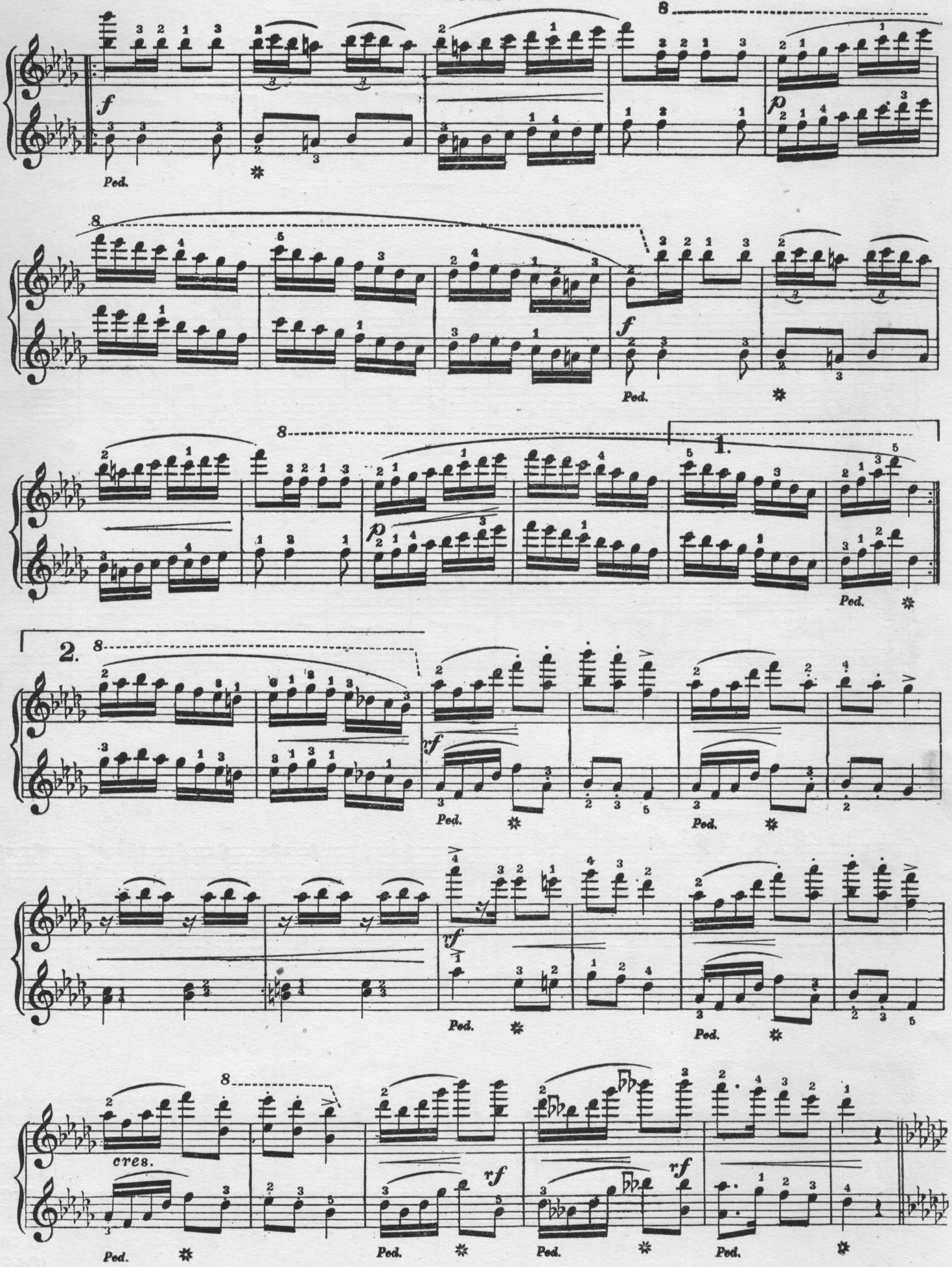
Samuel P. Snow. Op. 85.

Primo.

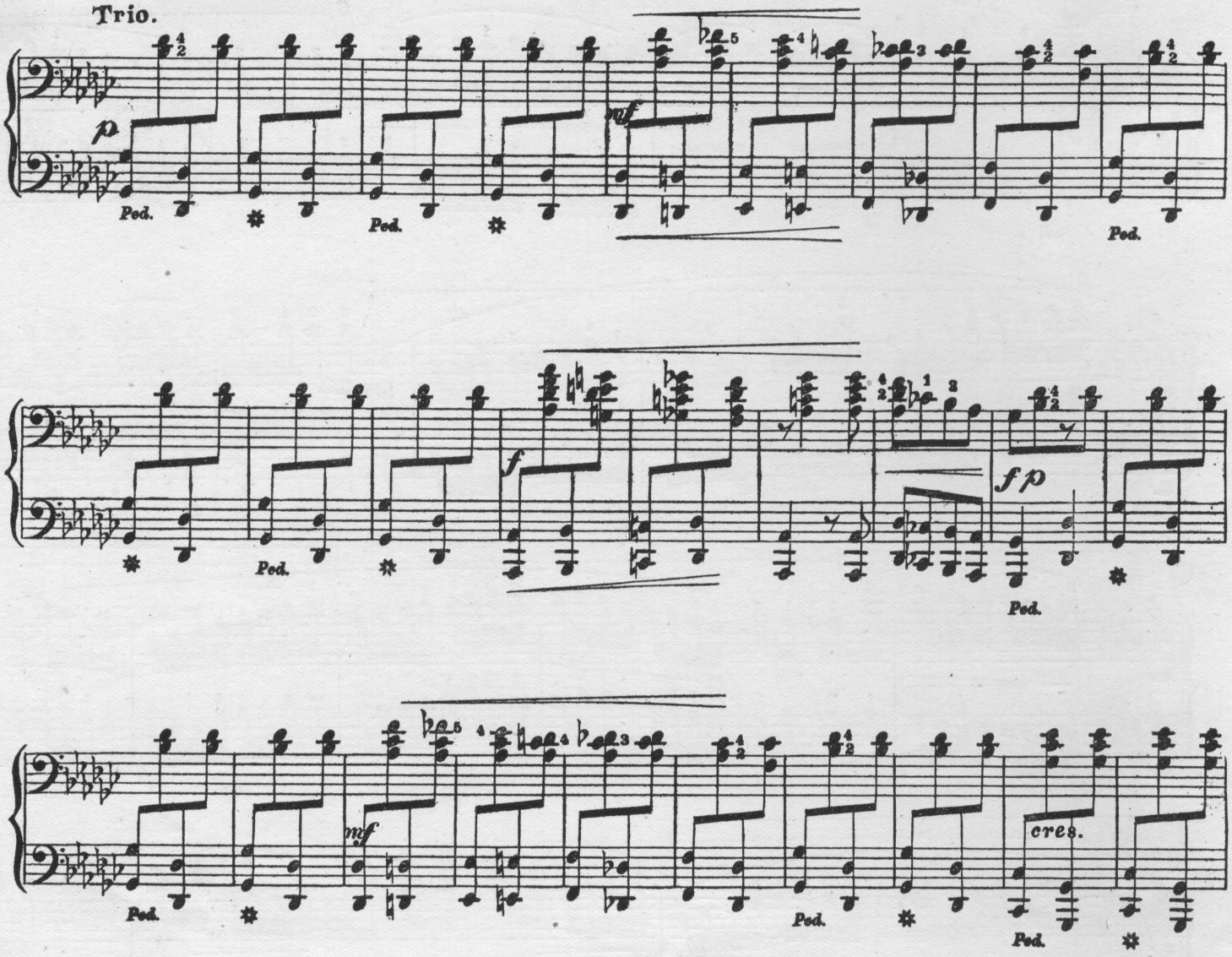
Vivo. ♩ = 76.




f
p
Ped.
1.
2.
mf
rf


8
f
Ped.
8
f
Ped.
8
1.
p
Ped.
2.
8
rf
Ped.
Ped.
8
rf
Ped.
cres.
rf
Ped.
rf
Ped.

Trio.



Trio.

8

p

Ped. ✲ Ped. ✲

8

p

Ped. ✲ Ped. ✲

8

p *f*

Ped. ✲ Ped. ✲

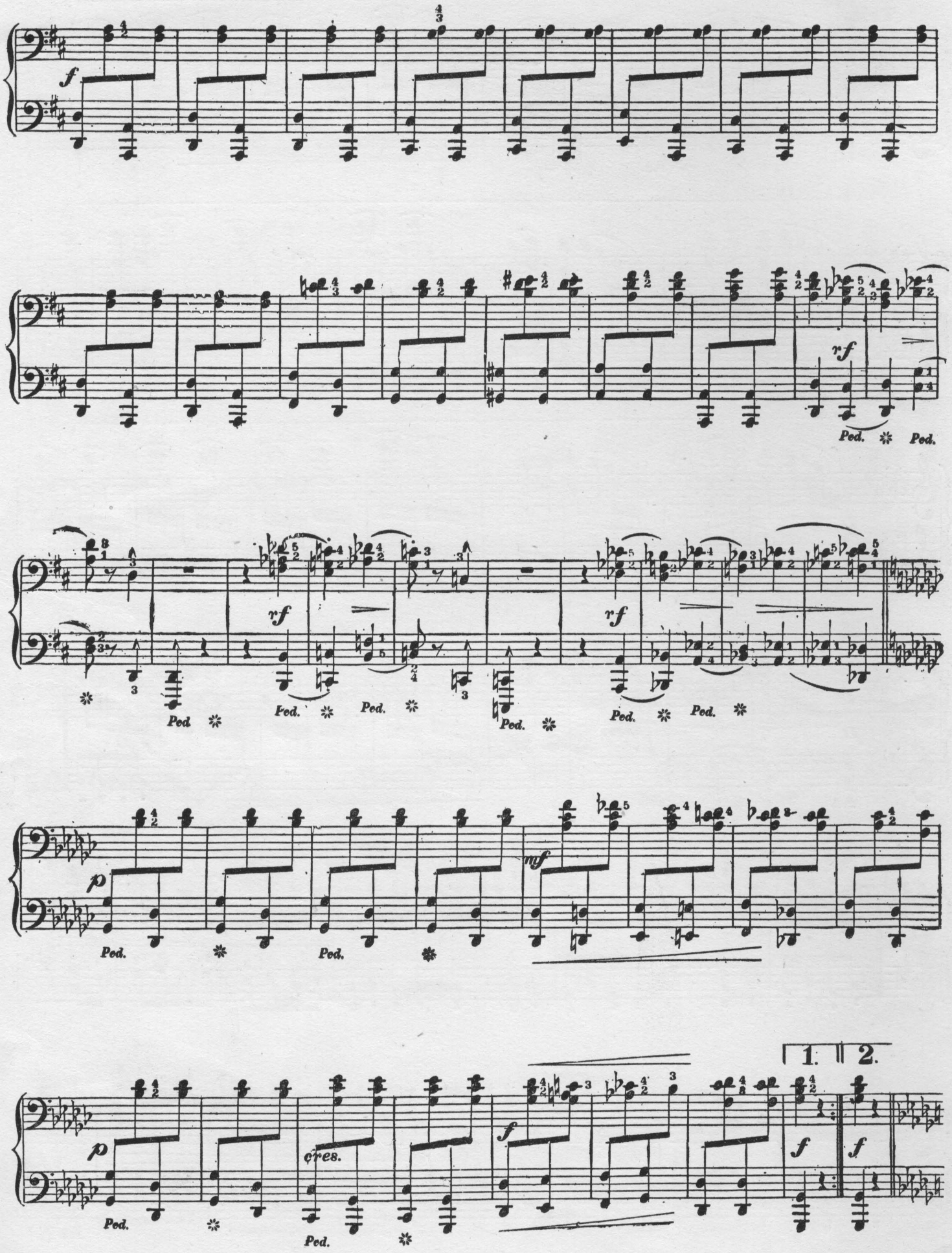
8

p *cres.* *f* *p*

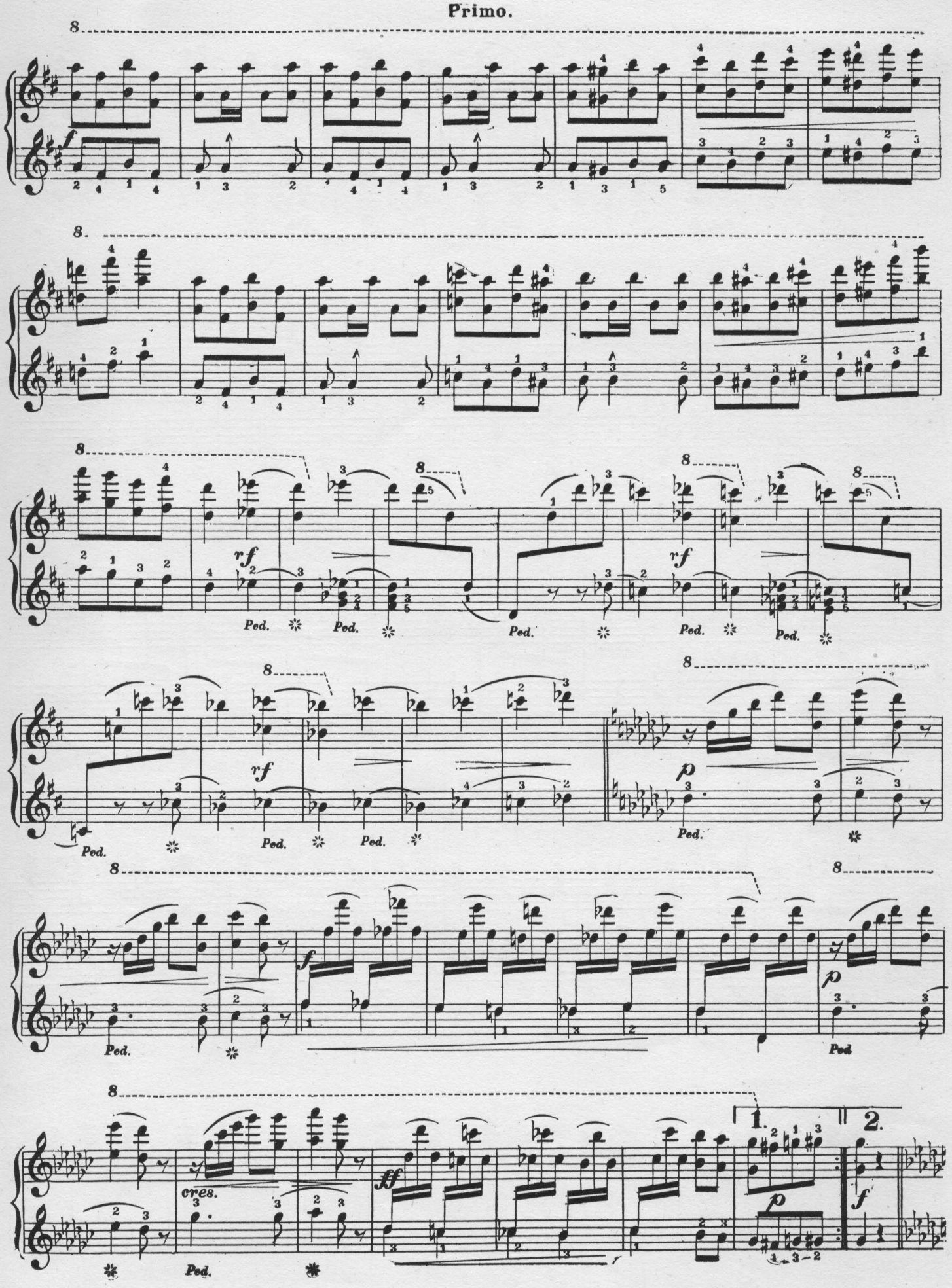
Ped. ✲ Ped. ✲

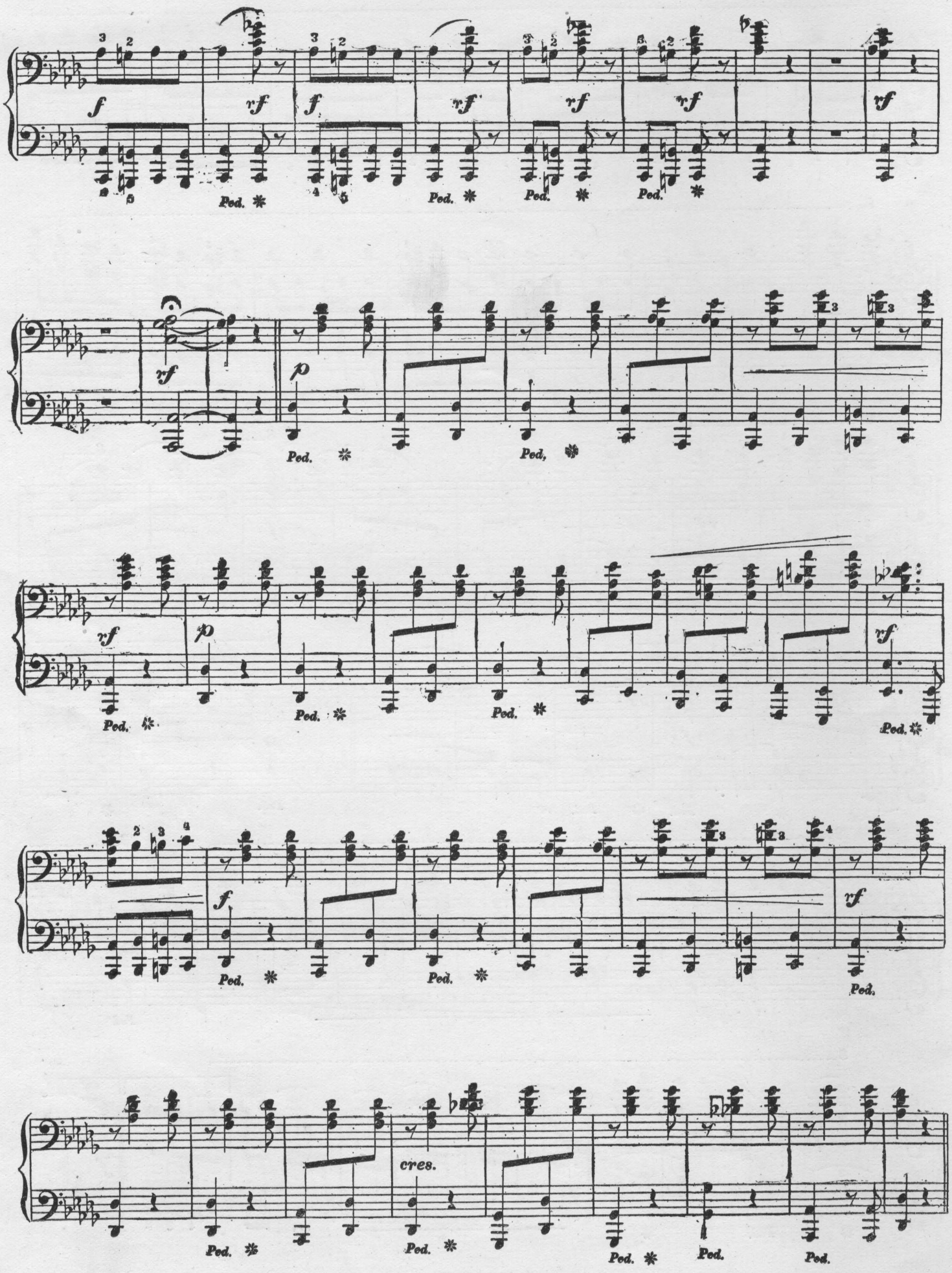
rf

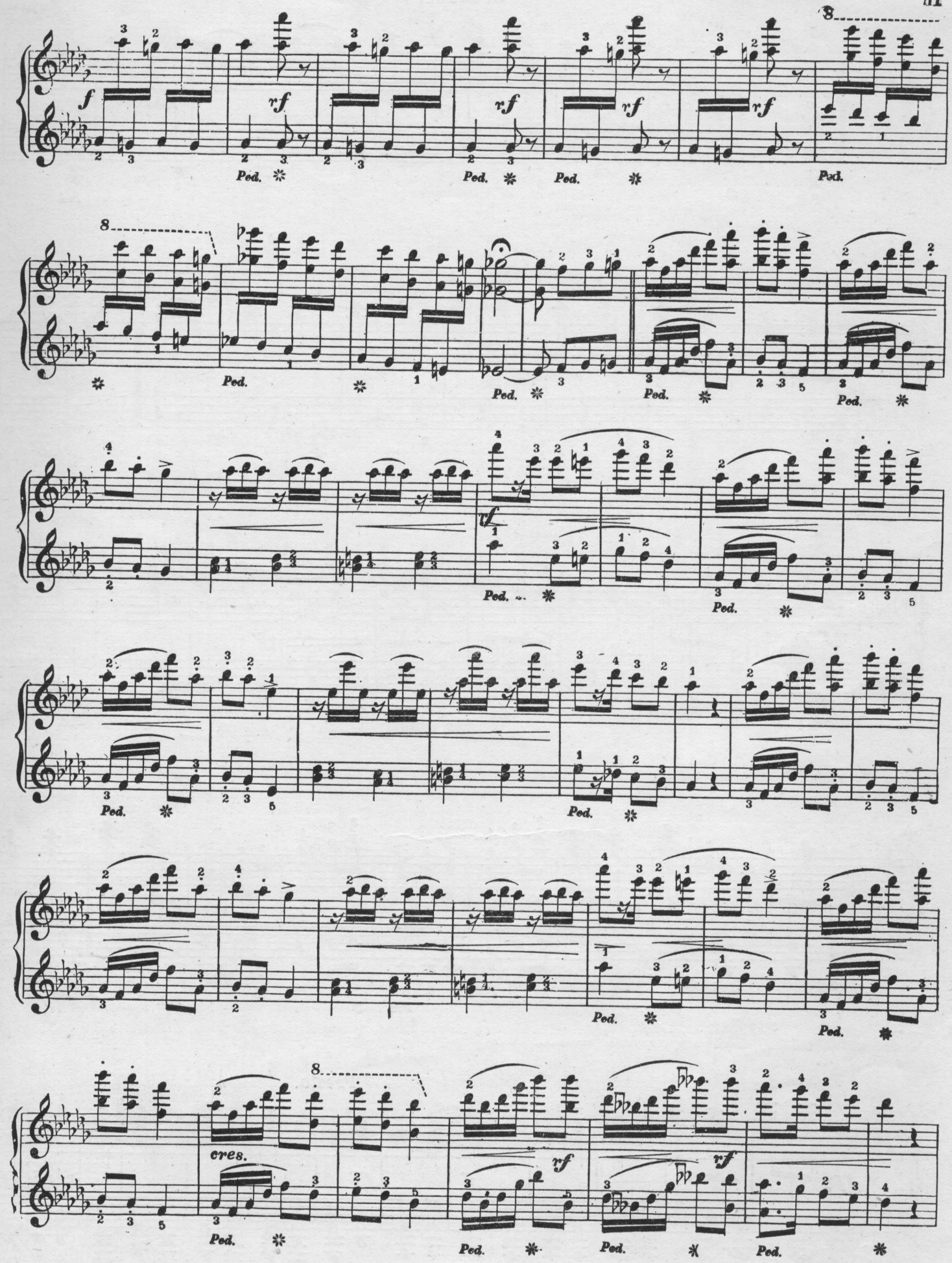
Ped. ✲


f
rf
Ped.
p
mf
cres.
1.
2.

Primo.




f
rf
Ped.
p
cres.


8
f
rf
Ped.
cres.

Secondo.

f *p* *f*

Ped. Ped.

p 1. 2 *ff*

mf *rf*

Ped. Ped. Ped. Ped.

f *ff*

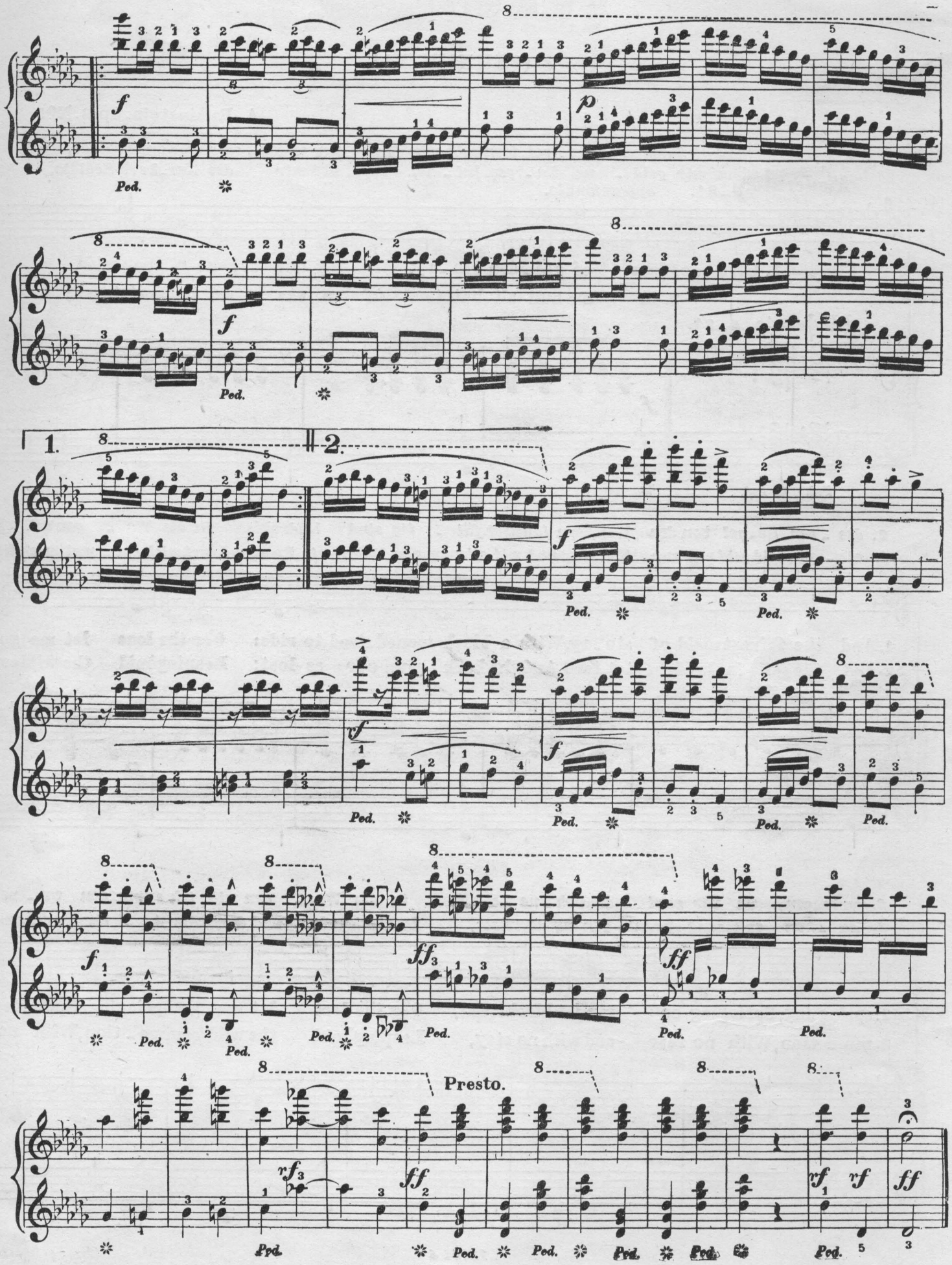
Ped. Ped. Ped. Ped. Ped.

Presto.

ff *f* *ff* *rf rf* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Primo.



YEARNINGS.

(SEHNSUCHT.)

A. Rubinstein. Op. 8. No 5.

2. morsch-ten Bret-tern gebt mir nur ein schwa-ches, schwankes Boot,
1. Gönnt mir gold-ne Ta-ges-hel-le, öff-net mir des Ker-ker's Schloss,

Moderato. ♩=84. appassionato.

1. Give me days of gol-den glo-ry, And my dun-geon o-pen wide,
2. in the hull all bat-ter'd Of a ves-sel tempest-toss'd;

Moderato. ♩=84.

f

Ped. ✻ Ped. ✻

2. des-sen Se-gel von den Wet-tern tausend-fäl-tig sind be-droht; In die Wo-gen will ich
1. ei-ne Maid gebt mir zur Stel-le und mit schwar-zer Mähn' ein Ross, Lasst mich ein-mal durch die

1. And the fairest maid of sto-ry, With a black maned steed to ride: O'er the leas let me go
2. Let the sails in shreds be tat-ter'd, And the bark giv'n o'er as lost: Leaping 'mid the wild com

p

2. sprin-gen, un ver zagt und oh-ne Leid, in die Wo-gen will ich sprin-gen un-ver-
1. Au-en sau-send spren-gen auf dem Ross, lasst mich ein-mal durch die Au-en sau-send

1. spring-ing, Springing on my jet-black steed, O'er the leas let me go springing, Springing
2. mo-tion, With no fear and with no stay, Leaping 'mid the wild commo-tion, With no

cres.

1465-4

Copyright-Kunkel Bros. 1893.

2. zagt und oh - ne Leid, in die Wo - gen will ich springen mit dem Mee - re standhaft
1. spren - gen auf dem Ross, lasst mich ein - mal auf den Au - en Le - ben, ach, und Frei - heit

rit.

1. on my jet - black steed, O'er the leas let me go springing, Life and free - dom to me
2. fear and with no stay, Leaping 'mid the wild commo - tion, I would wres - tle with the

f rit.

Ped. Ped. Ped.

2. rin - gen und mit der Un - end - lich - keit, un - verzagt und oh - ne Leid.
1. schau - en, die ich sel - ten nur ge - noss, lasst mich sprengen auf dem Ross!

a tempo.

1. sing - ing, Songs I've yearn'd for in my need, Springing on my jet - black steed!
2. o - cean, With its end - less might at play, With no fear and with no stay.

a tempo.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. 2. Mit ver -

2. Place me

Ped. Ped. Ped. Ped. Ped. Ped. P P P P P P P P P P P P

2. 3. Ge_bet mir ein Schloss mit Zin_nen, wo in Gär_ten grün und hell'

molto mosso.

3. Give to me a pa_lace state_ly, Where from trees and trel_lis tall.

molto mosso.

mf

3. blüht die Schatten_reb, und drin_nen springt im Mar_mor_saal der Quell. Lasst ihn rau_schen, lasst ih

3. Sha_dy vines droop down se_date_ly, Fountains leap in marble hall. Let them prat_tle and keep

dim.

3. spie_len, bis der Schlummer kommt gemach, lasst ihn rau_schen, lasst ihn spie_len,

3. leap_ing, Till soft slumber holds me fast; Let them prat_tle and keep_leap_ing,

cres.

3. bis der Schlummer kommt ge_mach, lasst ihn rau_schen, lasst ihn spie_len, lasst ihn

rit.

3. Till soft slumber holds me fast; Let them prat_tle and keep leap_ing, Cool air

mf rit.

3. Schlä - fe ihn mir küh - len, dass ich träum' und sanft er - wach',

3. round my temples creep - ing, Till my dream as now is past,

3. dass ich träum'..... und sanft er-

3. Till my dream..... as now is

3. wach'. .....

a tempo.

3. past. .....

a tempo.

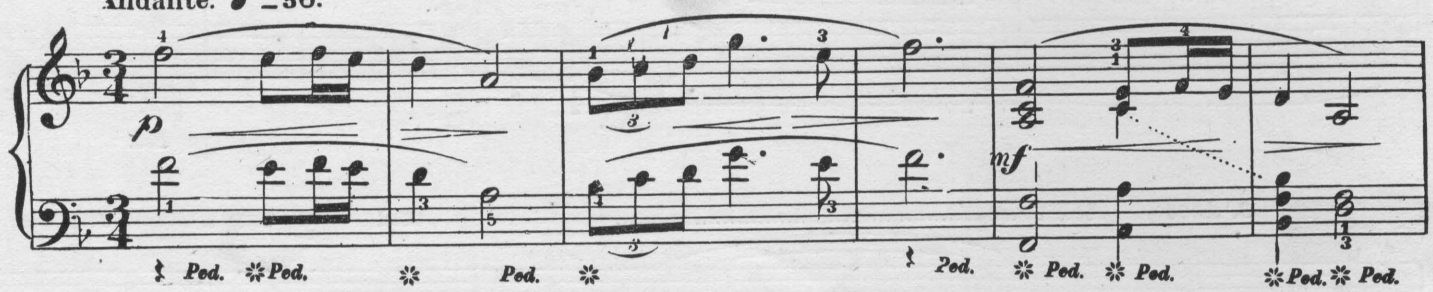
I LOVE THEE TRUE.

(ICH HAB' DICH LIEB.)

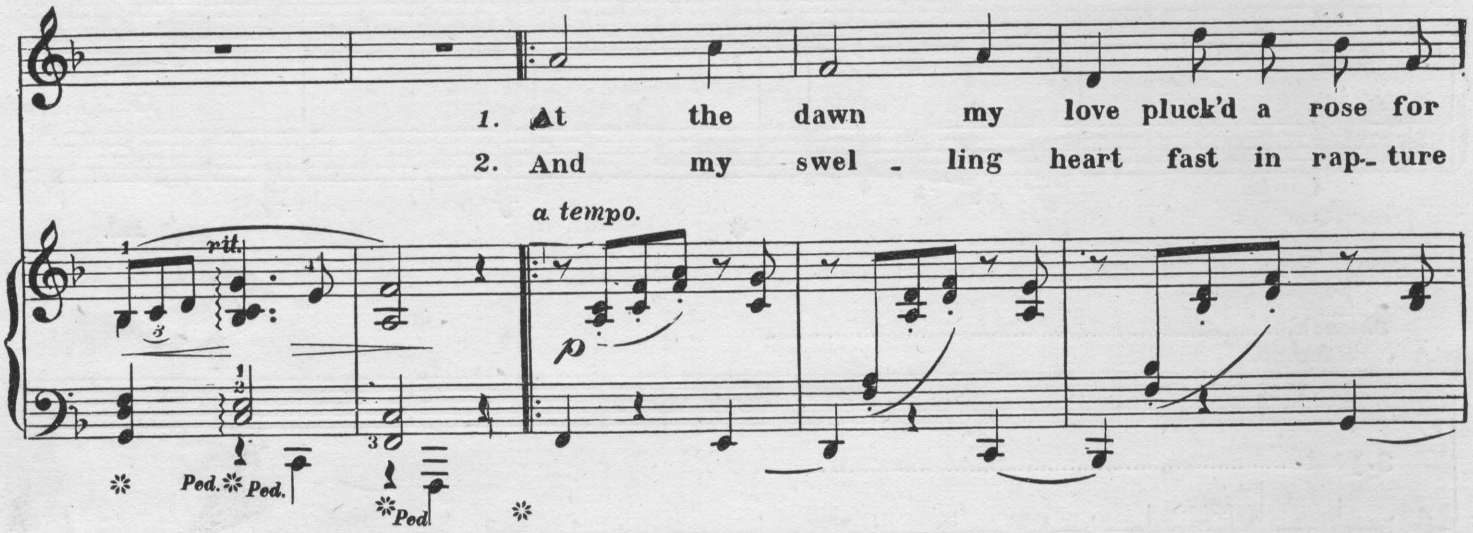
From Mascagni's Cavalleria Rusticana.

Words by H. Hartmann. Mascagni – Kunkel.

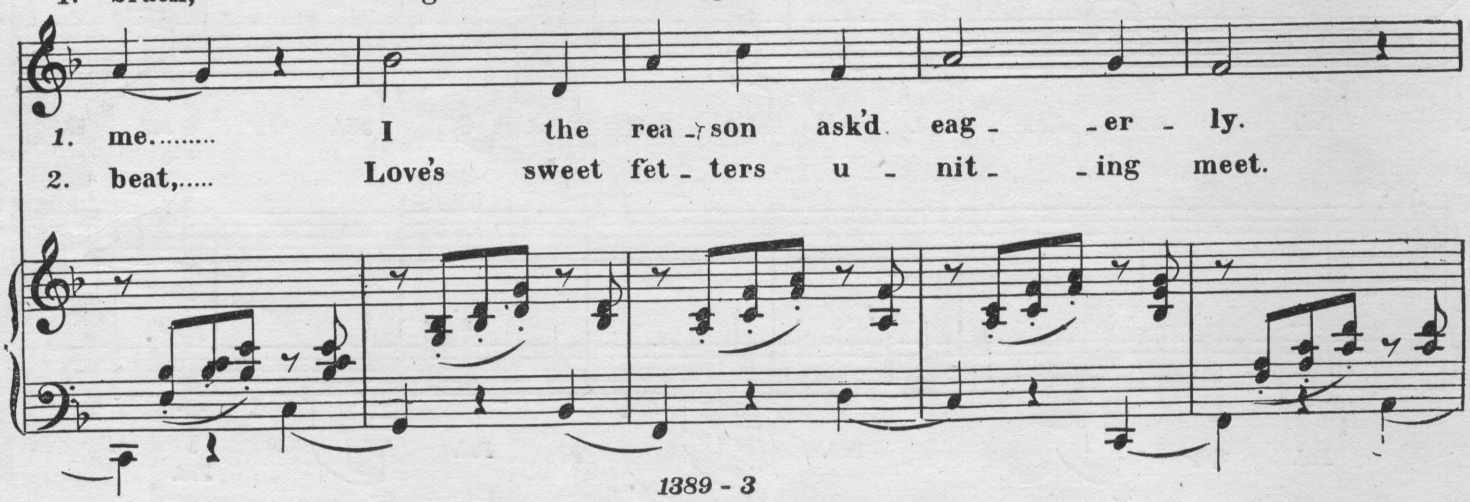
Andante. ♩ = 56.



2. Und mein sprö - - des Herz won - ne - trun - ken
1. Ei - - ne Ro - - se heut' mir mein Liebchen



2. schlug; Lie - be knüpf - te das gold - - ne Band
1. brach; Fragt' ich za - gend: Was deu - - tet sie?



Copyright–Kunkel Brothers 1892.

2. Nun hob die Wim - per sich,..... Ihr Blick er - reich - te mich -
1. Sie blickt mich an und schweigt, Er - glüht das Köpfchen neigt,

1. She gaz'd at me and hush'd, Her cheeks in crim - son flush'd,
2. One sin - gle look she cast..... Told me the se - cret vast.....

2. Es fand sich Herz und Hand Uns eint' der hei - lig - ste Zug Ich hab' dich
1. Ver - rieths ihr Mund auch nie, Ihr Au - ge see - len - voll sprach: Ich hab' dich

1 But what her lips de - ny Flash'd from her bright ma - gic eye. I love thee
2. One heart the oth - er read, Love's sweetest wish - es were said. I love thee

cres.

2. lieb, Ich hab' dich lieb, Die Her - zen poch - ten sich's zu. Ich hab' dich
1. lieb, Ich hab' dich lieb, Drum wend dich lie - bend zu mir. Ich hab' dich

1. true, I love thee true, Wilt thou, my sweet, not love too! I love thee
2. true, I love thee true, My love, wilt thou not love too! I love thee

cres.

Ped. Ped.

2. lieb, Ich hab' dich lieb, Die Herzen pochten sich's 1.
1. lieb, Ich hab' dich lieb, Drum wend dich liebend zu mir.

1. true, I love thee true, Wilt thou, my sweet, not love too?
2. true, I love thee true, My love, wilt thou not love

Ped. Ped. Ped. Ped. Ped. Ped.

2. zu. 2. Ich hab dich

2. too! I love thee

rit.

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

2. lieb, Ich hab dich lieb, Ich hab dich lieb!

2. true, I love thee true, I love thee true

pp pp

Ped Ped. Ped. Ped.

LISTEN, DEAR!

SERENADE.

Allegro vivace. ♪ = 132.

10.

f *p* *f* *p*

simili. *f*

8 *f*

8 *a tempo.*

dim. *poco* - - - *rall.* *p*

simili. *f*

Ped. ✲

EVENING CALM.

REVERIE.

12.

Andante. ♩ = 100.

Sempre tenuto e legato.

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

p

Ped. ✲ Ped. ✲ Ped. ✲ *sf* *sf*

calando. *rall.*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ P ✲ Ped. ✲

N. B.

ritenuto. *morendo.* *pp*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ P ✲ Ped. ✲ Ped. ✲ P ✲

N. B. The P, signifies Ped.

FALLING LEAVES.

Allegro vivace. ♩·=104.

17.

simili.

p

f

scherzando.

simili.

dim.

ritenuto.

a tempo.

WILL O'THE WISP.

Allegro vivace. ♩= 152.

22

p

simili.

simili.

f

dim.

p

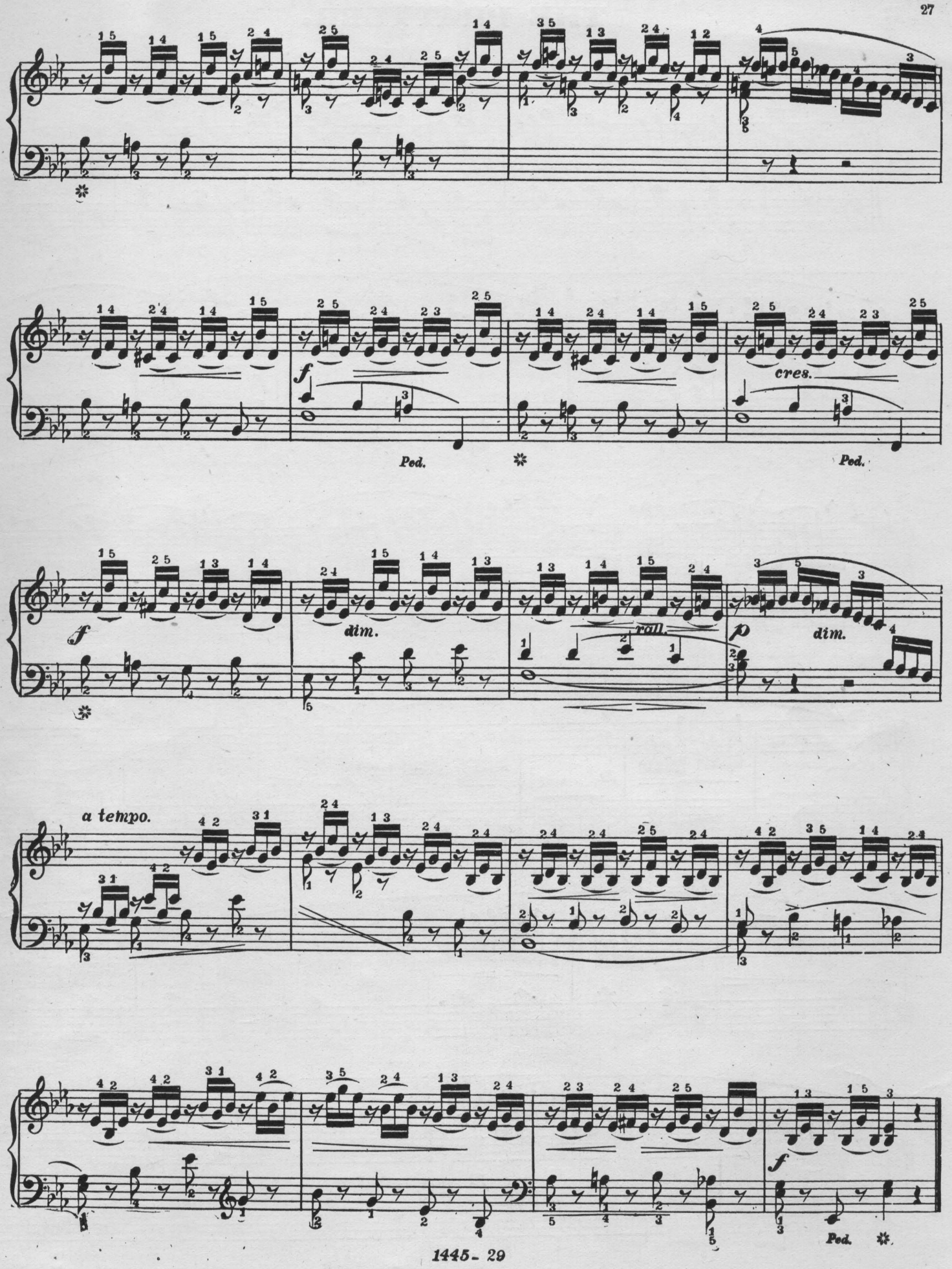
f

Ped. ✲

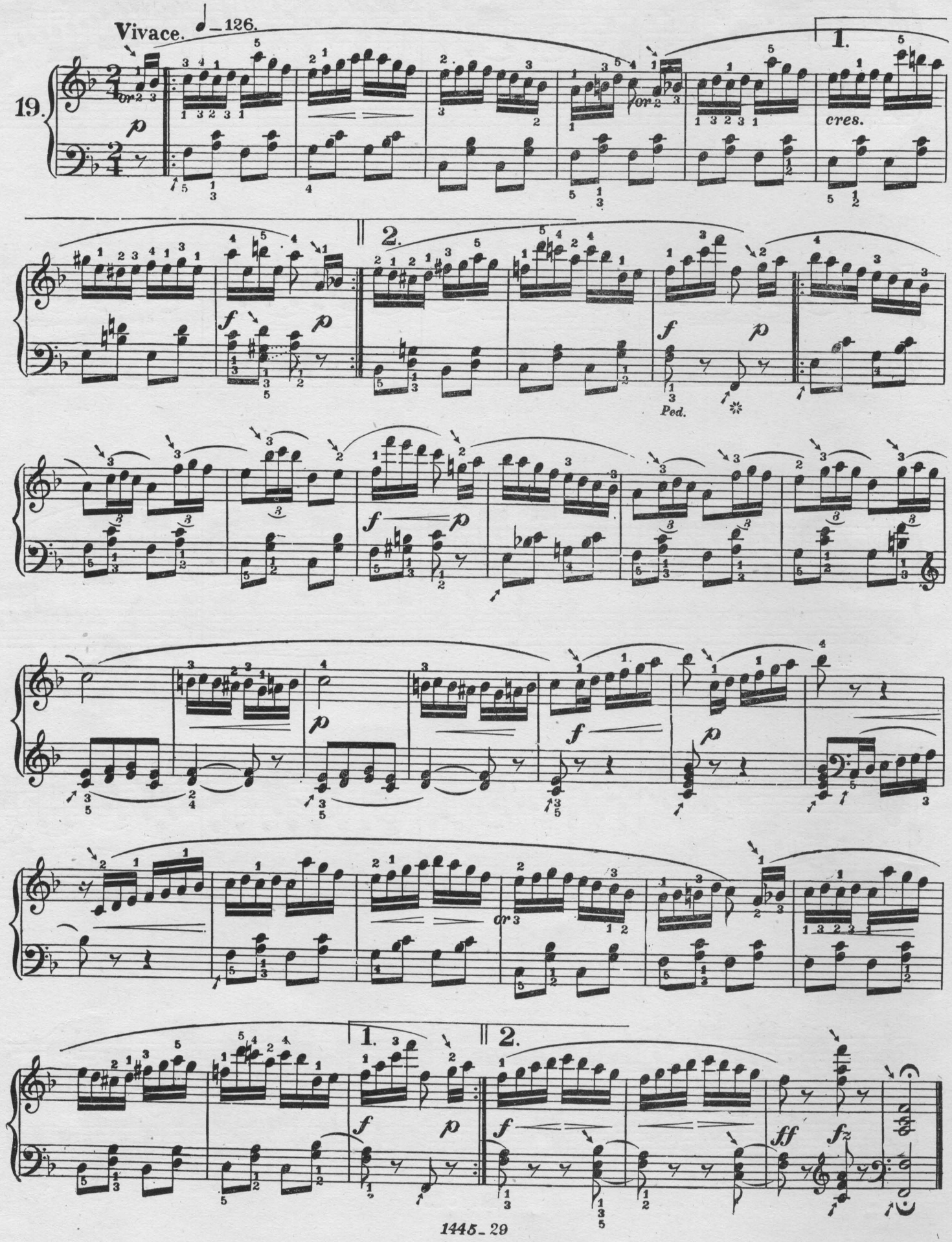
f

Ped. ✲

Ped.


f
cres.
Ped.
f
dim.
rall.
p
dim.
a tempo.
f
Ped.

THE PRATTLER.



A GRADED COURSE

.... OF ...

Studies and Pieces.

In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipsig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

These studies and pieces will impart the necessary variety of style and character, and are incomparable for the development of modern technic. The pieces, while developing the player, are a delightful relaxation, and magnificent for the parlor, etc. The well-known classical pieces are purposely omitted, as they will naturally form a part of every course.

EXPLANATION OF GRADES.—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

GRADE 1.

STUDIES AND PIECES.

Studies.—Seven delightful little studies in one book [R.E.] ..... *Behr-Sidus* 75
Pieces.—Merry Sleighride ..... *Sidus* 35
Katie's Favorite Schottische ..... *Sidus* 35
Papa's Waltz ..... *Sidus* 35

GRADE 1 TO 1½.

STUDIES AND PIECES.

Studies.—Op. 500, twelve characteristic studies in one book [R. E.] ..... *Sidus* 1 25
Pieces.—Joys of Spring—Waltz ..... *Sidus* 35
Lilian Polka ..... *Sidus* 35
The Promenade—Rondo ..... *Sidus* 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

Studies.—Op. 501, twelve characteristic studies in one book [R. E.] ..... *Sidus* 1 25
Op. 84, sixty melodious studies in three books, each 1.00 [R. E.] ..... *Loeschhorn* 3 00
Pieces.—Bright Eyes—Rondo ..... *Sidus* 35
My Darling (Yorke) ..... *Sidus* 35
Child's Prattle—Rondo ..... *Sidus* 35
Bohemian Girl (Fantasia—Balfe) ..... *Sidus* 35
Il Trovatore (Fantasia—Verdi) ..... *Sidus* 35
Menuet, Op. 14, No. 1 (edition for the young pianist) [R. E.] ..... *Paderewski* 35

GRADE 2.

STUDIES AND PIECES.

Studies.—Op. 37, twenty-four characteristic studies in two books, each $1 [R. E.] ..... *Lemoine-Sidus* 2 00
Twelve Preludes and Rondos in one book ..... [R. E.] ..... *Bertini-Sidus* 2 00
Op. 101, Album Leaves for the Young. [R. E.] ..... *Gurlitt-Sidus* 1 50
Leaves and Flowers, twenty-four picturesque studies in one book [R. E.] ..... *Ascher-Buelow* 2 00
Pieces.—Ideals Waltz ..... *Beckmann* 35
Message of the Rose ..... *Conrath* 35
Minnehaha Polka ..... *Lara* 35
Fra Diavolo Fantasia (Auber) ..... *Sidus* 35
Faust Fantasia (Gounod) ..... *Sidus* 35
Martha Fantasia (Flotow) ..... *Sidus* 35
Spring Waltz [R. E.] ..... *Chopin* 35
Summer Waltz [R. E.] ..... *Chopin* 35
Ada's Favorite Rondo ..... *Sidus* 35
My Regiment—March ..... *Anschuetz* 35
Sweet Remembrance ..... *Mettke* 40
Little Mischief ..... *Anschuetz* 50

GRADE 3.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing 3 00
Studies.—Op. 8, twenty characteristic studies in one book [R. E.] ..... *Duering-Buelow* 2 00
Twelve chromatic studies in one book [R. E.] ..... *Armstrong* 1 50
Twelve Selected Preludes in one book [R. E.] ..... *Bach-Tausig* 1 50
Op. 47, twenty-five Etudes in rhythm and expression, in two books, each 1.50 [R. E.] ..... *Heller-Buelow* 3 00
Op. 66, thirty-three studies in three books, each 1.25 [R. E.] ..... *Loeschhorn* 3 75

GRADE 3.—CONTINUED.

Pieces.—Happy Birdlings—Rondo ..... *Sidus* 35
Plantation Dance ..... *Carlin* 50
Whisperings of Love ..... *Godard* 50
Bohemian Girl Fantasia (Balfe) ..... *Paul* 60
Il Trovatore Fantasia (Verdi) ..... *Paul* 60
Norma Fantasia (Bellini) ..... *Paul* 60
Echoes of the Woods ..... *Paul* 50
Polo (Galop) ..... *Dinkgreve* 60
Our Boys (Fanfare Militaire) ..... *Anschuetz* 60
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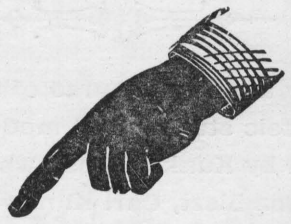

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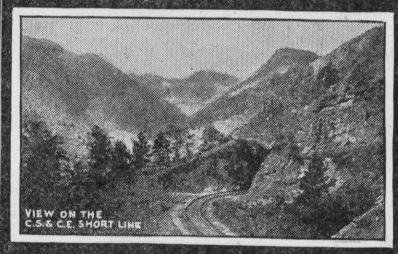

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WHAT A PUPIL SHOULD DO.

TEACHERS are frequently asked by pupils: "How much time do you think one ought to practice?" to which the most reasonable answer is: "Practice as much as you can." The time that a student should give to practice depends on his own talent, requirements, physical powers, and what other duties he may have to attend to. Efficiency, in technic especially, can only be accomplished by hard labor, and naturally the more one works the better it is. Eugen d'Albert said once that he thought for a talented student two hours and a half of daily practice should be sufficient. Anton Rubinstein made it his own duty for many years to practice five hours a day. We have heard that Tausig was found more than once lying on the floor under his piano, exhausted from overwork. Then, again, other artists seem to do wonders without working so hard. I remember, during my tour in America with Ysaye, I once heard this great violinist play, most divinely, a concerto he had not played for the previous three years, and that after not having touched his violin at all for nearly two weeks.

It is difficult to make a rule as to the necessary time of practice for students, but what I consider most important is steadiness and regularity in the work. Practice should be done every day; the time should be well divided, and the work systematic. Liszt's advice was: "Do your practicing with the same concentration of mind and devotion with which you should go to church."

Besides the regular work of preparing the lessons, the student should give some of his daily time to reading music at first sight. For a piano-student an excellent method is to read good arrangements of standard symphonies and other orchestral works, operas, etc. This will not only help to improve reading, but it is also a nice way of getting acquainted with these musical gems. The practice of accompanying songs and other instruments is beneficial, and that of ensemble playing and chamber-music most necessary.

Musical memory is a gift, but in all cases can be improved also by practice. The student should try to memorize, from the beginning, all his exercises, etudes, and pieces; but this should never be attempted before they are perfectly mastered by notes. The student possessing the knowledge of the meaning, form, structure, etc., of a work will find it much easier to memorize it. It is much harder to commit to memory a poem written in a language totally strange than one written in our own. No student can have very high aims without the cultivation and study of theory, harmony, form, and composition. Theory, elementary harmony, and form are a necessity even for amateurs. To play well a work, one must understand it thoroughly. Once, when I was quite young, I brought to Rubinstein, for criticism, his own concerto in E-minor, after having worked very faithfully in it; I had not quite finished one page, when he suddenly stopped me, to tell me in his proverbial kindness of manner: "My boy, in attempting to study a concerto well, you must commence by the orchestral score and not by the solo part."

The study of the pedals requires very careful teaching and special practice, since they are such great factors in the art of pianoforte playing. Pedal-marks are very often wrong, even in the very best editions. The use of the pedals may change according to the qualities of the piano being used. The practice of rapid substitution of finger for pedal, and *vice versa,* in sustained tones, will prove very useful.

The art of interpreting should be also cultivated. The average student that comes out of a school or conservatoire with certificates and honors is often found to be unable (by himself) to make anything out of a composition he has never seen or heard before, on account of the much abused help, in this respect, received during his studies from his teacher, and the *revised* and *re-revised* editions crowded with all sorts of notations and indications, and explanations, and metronome marks, expression, pedaling, fingering, etc. Many of the modern, so-called good editions, may be of help to students that have no talent, but they are certainly a drawback (often misleading) to talented ones. Rubinstein often requested his pupils to use (specially in Mozart and Chopin) the most simple and primitive editions they could find.

In playing in public it is wise to select only works that have become easy. It is always better to play an easy work well than to give a poor performance of a more difficult one. If this is followed, much of the nervousness and stage-fright would also be avoided.

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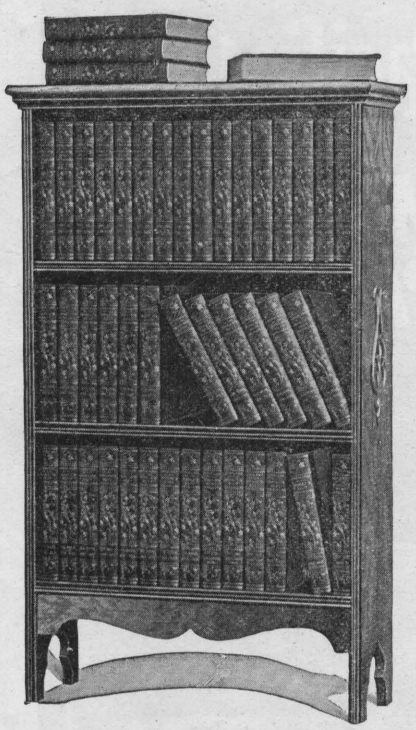

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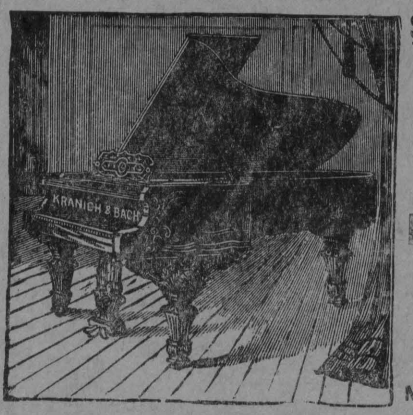

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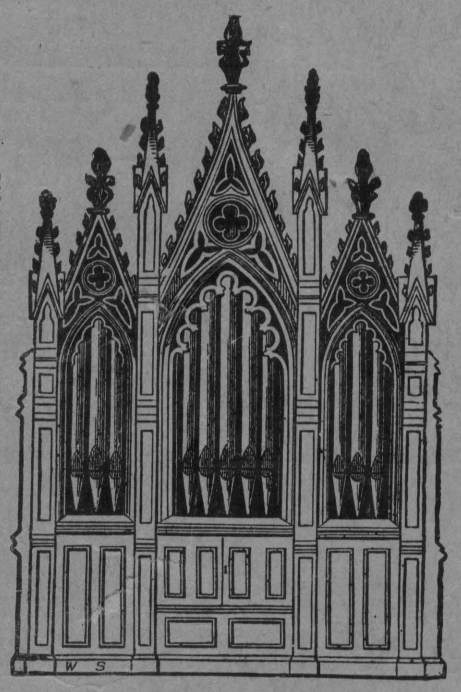

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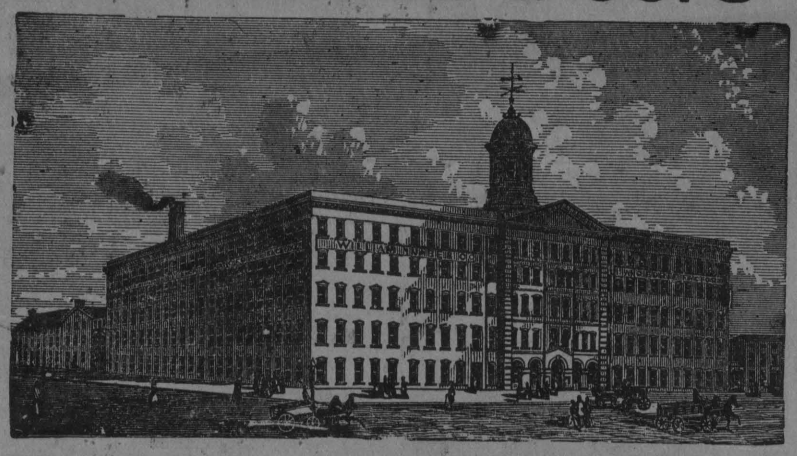

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